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THE AUTHOR was a private soldier at the time of the battle, mounted and on detached service at the headquarters of Vincent's Brigade as bugler and bearer of Vincent's brigade flag. This duty required him to accompany the brigade commander wherever he might go on the march and in battle. This position gave him a better opportunity to hear orders given and received than even the members of the brigade staff, who were frequently absent at intervals conveying orders. Chapter IV contains the author's account of what he saw and heard.

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BEASTS OF BURDEN.

"A righteous man regardeth the life of his beast." The wisdom of this proverb finds universal assent, but to admit it in theory and disregard it in practice are courses that often go hand in hand. "The last straw that broke the camel's back" is too often exemplified in the industrial, the political, and the educational fields of activity. The consequent collapse might easily have been foreseen and avoided, and yet when it comes, the theorists who have prepared the way for it are eloquent in expressing their pained surprise at the catastrophe. Allowing the theme to be metaphorically extended, there is no end to the illustrations of it that present themselves for our prayerful consideration, and all these cases of malpractice shelter themselves behind the blessed shibboleth of "efficiency." Efficiency applied to industrialism can easily make a showing of physical gains, but the "speeding-up" of the work involves mental and nervous strains that are lost sight of because they are not susceptible of mathematical computation. Political efficiency is often attained through the disregard of principles that are more fundamental than any matters of technical procedure, and educational efficiency is fondly thought to be promoted when it really means the sacrifice of hygienic and social principles more important than any questions of administration or curriculum.

In the political sphere, nothing is more desirable in the larger interests of society than the preservation of the principle of representative government, probably the most important of all political inventions, the invention which it took civilization some thousands of years to make, for lack of which the society of the ancient world crumbled away. And yet one of the favorite nostrums of our time is a movement to reform that principle altogether, and offer the most complicated problems of government to the direct arbitrament of voters in the mass. The referendum has worked admirably, no doubt, in the New England town-meeting, the Swiss canton, and the Russian mir, because the simple affairs of those communities were easily intelligible to untrained minds, and directly affected the interests of every individual who was called to pronounce upon them. It seems so reason-

able to refer the intricate and technical affairs of the larger community to the same court of appeal, while in reality it is imposing upon the average intelligence a burden too great to be borne. Some of the recent fruits of the referendum method in legislation must have given pause to the most ardent advocates of that policy. What they conceive as a means of getting a direct expression of public opinion upon the larger issues of politics becomes in practice a bewildering array of propositions presented to the voter when he spends his legal allotment of five minutes in the polling-booth. Shall he vote "yes" or "no" upon "An act to amend the act entitled . . . concerning the incorporation of cities and villages"? How many voters will take the pains beforehand to inform themselves as to what the proposition really means, and as to what the dozen or score of other and equally mystifying propositions upon his ballot really mean? When we think how little trouble they will take to vote intelligently when they are asked to do more than make a choice between man and man for a few offices, the notion that they will put themselves to vastly greater pains to become competent legislators as well as electors is seen to be grotesquely inconsistent with what we know of average human nature.

Elections are perplexing enough as they now are without saddling upon the poor voter a series of propositions of a strictly legislative character. If he cannot select his representatives with judgment, how on earth can he be expected to vote upon the questions that should be decided upon the basis of expert knowledge? The responsibility of choosing aldermen and assemblymen and members of Congress is staggering enough without adding to it the responsibility of shaping the laws that they are to make. After all, we get from our legislators, in the long run, the kind of laws that we really desire, and if we complain about them, we are complaining about our own inefficiency as voters. Representative government, conscientiously applied, will be good or bad according to our own pains or slothfulness. If we think the result is farcical, we have the remedy in our own hands, and our first step should be to reduce to a minimum the voting burden we place upon our own shoulders. The short ballot offers the solution to more political problems than we imagine, because it means the fixing and concentration of responsibility upon a small number of persons, and the number may readily be made small enough to offer no excuse for careless or unintelligent selection. But if we insist upon electing judges and court clerks

and educational administrators, we must endure the consequences of our folly. And yet, such is the inconsistency of human nature, the advocates of the short ballot are often the very ones who will raise their voices in demanding that special additions be made to the already swollen lists. The demand for elective school boards in cities is the supreme instance of this sort of folly. A specious plea for such a policy, considered by itself, may easily be made; but the proposition should not be considered by itself, but only in the light of the whole question of elections, when its ill-advised character becomes at once apparent.

Perhaps the most long-suffering of our modern beasts of burden are those who, as teachers and students, are engaged in the work of education. The constant tendency is to load them with greater and greater weights, in the extension of supervised school activities, and in the increase of work, measured both by quantity and by hours. The recent increase of the amount of work in the Chicago high schools is a case in point. There was no respectable argument in its favor; in fact, most informed opinion held that the amount was already too great, and that there was a crying need for its reduction, in the interests of the health of all concerned. But the increase was made, despite all the counsels of sobriety, and without any attempt to learn the wishes of the children's parents. And so it goes all over the country. There is an ominous undercurrent of sentiment among educators, demanding now longer days, now shorter vacations, now fewer holidays, and now increased requirements for diplomas. Every now and then this sentiment gets itself translated into specific action, and the cumulative effect of these measures constitutes a veritable menace to childhood. The simple truth that intensive rather than extensive work is to be desired is about the last one that has any chance of prevailing in these days of educational tinkering. Miss Mary Hinsdale, in a paper just published in the *Journal of the Association of College Alumnae*, makes a vigorous protest against thus converting schools into beasts of burden, and utters some very striking and pertinent truths. "The same mother who declares at five o'clock tea that the schools are 'just killing the children' circulates a petition the next week to have some new subject introduced." "The American high school child has mental shortness of breath. The contents of his mind are as a badly focussed moving picture show." "Everywhere there is a notion that every probable, or even possible,

activity of life ought to be anticipated at school. The simpler aim of putting the child in possession of his powers and leaving their special applications to the great school of the world is suspended for a while." "Some aspects of the conversion of the school into a social beast of burden are so contrary to nature that they would grow less if enthusiasts would stop to think." These random extracts illustrate the general sanity of the paper in which they are included. But the voice is of one crying in the wilderness. We have practiced our educational experiments now for many years of coddling children and catering to the unscientific demands of the ignorant, until a whole generation now bears witness to the demoralizing results of the process. The volume of our educational chatter has multiplied many fold; our expenditure on education has grown enormously lavish, and the net result is a flabby mentality and a lowered efficiency that would have shamed us had it been the outcome of the limited resources and appliances of thirty or forty years ago. It is time to call a halt, but the process of getting back to the simpler and saner practices of an earlier generation will be no easy one. It must be accomplished, if at all, by a regression as gradual as the rake's progress of our recent educational years. Little by little, painful step by step, lopping off here one thing and there another, and encountering the stubborn opposition of the interested at every point, the work must be accomplished, until the demands now made upon both teachers and students are again brought within tolerable limits. The beast of burden now staggers helplessly along the road; to lighten his load should be the imperative educational demand of the coming years.

THE JUPITER OF NOVELISTS.

Jupiter among the minor planets—such surely is Sir Walter Scott's place in the world of novelists. There are a few works of prose fiction in the whole extent of literature which surpass any single one of his; but in mass, variety, and power he stands alone.

The charge of externality and lack of profundity which Carlyle brought against his greater fellow-countryman falls to the ground with a moment's examination of the novels. No creative artist, except Shakespeare, has given us so many men of the hermit heart, who react against the facts of life, who reenact the Promethean rebellion. No one has given us so many sybils, seers, prophets,—victims of second sight and superstition. Scott's mind was literally haunted by the supernatural. There is an element of this in almost every one of his novels.

MacIvor, Meg Merrilies, Balfour, Norna of the Fitful Head,—it is hardly necessary to catalogue the instances of his employment of wonder-working agencies. And though sometimes, as in "Woodstock," he explains away his "spiritings," he is usually far more serious and thrilling and profound than Burns, for instance, in his playful "Halloween" or his half grotesque "Tam O'Shanter." As for meditations on fate and human destiny, whole novels like "Old Mortality," "Heart of Midlothian," and "The Bride of Lammermoor" are imbued with them. It is true that Scott did not project a Hamlet. Nobody else has in modern times. "Faust" the poem is profound enough, but Faust the character is pretty feeble.

The objection of Carlyle that Scott is not high-soaring or deeply penetrant is negated by the critics of the modern realistic school, who find that he is too romantic, that his creations are made out of the whole cloth, that he is lacking in observation and truth. Now I do not believe that there are two ways of creating. The distinctions between romantic and realistic and naturalistic methods are all futile. The only real difference is in the creative artists' intensity of power and the direction in which they exercise it. The searchlight of genius may flash on mountain peaks, or wooded hills and glens, or crowded city streets, or quiet little hamlets; it may reveal the action and agony of battle or a circle gossiping around a tea table; its X-rays may show minds starved with a universe of thoughts or may glimpse others which stir only with an animal existence. But in every case the searchlight brings as much as it finds,—it colors and creates. Here is a passage from the autobiography of Anthony Trollope,—certainly a typical realist, if there ever was one:

"I never lived in any Cathedral city except London, never knew anything of any close, and at that time had enjoyed no particular acquaintance with any clergyman. My archdeacon, who has been called life-like, was I think the simple result of an effort of my moral consciousness. It was such as that, in my opinion, an archdeacon should be, or at any rate would be with such advantages as an archdeacon might have; and lo! an archdeacon was produced who has been declared by competent authorities to be an archdeacon down to the very ground. And yet, as far as I can remember, I had not then even spoken to an archdeacon."

Scott, the arch romanticist, did not go about his business in this fashion. It was late in life that he began novel writing, and his knowledge and experience of life in all its varieties was prodigious. Probably no one's powers of observation ever surpassed his. As far as art can or cares to reproduce truth and reality he went, and humanity recognizes itself in his portraits.

Scott shared with Shakespeare in a certain aristocracy of temperament and aim. He wanted to be among the privileged of the earth. This sets him somewhat apart from the modern current. In their different ways Dickens, Hugo, Tolstoi, even Balzac, believed in the divinity of the people. They hankered after the martyrdom of the multitude, even if they hesitated to share it personally. Yet no one has

had a keener or more manly sympathy with the poor than Scott. It was not a maudlin pity, — the Scotch character forbade anything of the kind. "That for your dommed luxury!" says the Scotch father in "Punch's" picture, as he kicks from under the head of his son the snow pillow which the latter has rolled up to make more comfortable his bed on the open moor. This toughness of fibre is present in all of Scott's poor people, and it is perhaps a better thing than Dickens's happy sentimentalism or Tolstoi's frustrate pity.

It is claimed for the Russian novelists, Dostoevsky in particular, that out of their overflowing love for disinherited and outcast humanity, they have penetrated into the heart of criminal men and women, — have shown the necessity for evil, and the good that is wrapped up with it. Of course this is an untenable proposition. Every great artist since the beginning of time has recognized that evil is his most powerful ally, — that it puts the most vivid colors on his palette, draws the strongest lines on his canvas. Indeed, it may be said that a great artist must be in love with evil — as far as his work goes. Certainly the man who drew Dirk Hatteraick, Cleveland, Nanty Ewart, Balfour, the Templar, Louis XIII., and innumerable other black sheep, need not yield to any more recent creator in his knowledge of and sympathy for errant human nature. Nor, though he altered and nearly ruined the plot of "St. Ronan's Well" to please the prudishness of Ballantyne, has he any particular scruples about "the young person's" supposed needs. Indeed, there is much breadth of theme and racy coarseness in his books, — more, I think, than could be gathered out of Shakespeare.

Objection has always been taken to the insipidity of Scott's heroes and heroines. The heroes of most novels may be relegated to the limbo of the null and indifferent, and Scott's are generally no exception to this law. But for his heroines a better case may be put up. Certainly Flora MacIvor, Di Vernon, Clara Mowbray, and Rebecca are clearly entitled to a place in the legend of fair women.

We now come to a great stumbling block to many of the late critics of Scott, — his lack of style. It is rather difficult to know exactly what this objection means, but it seems to divide into two parts, — want of distinctive and perfected wording in the language, and want of highly-wrought form and tone in the whole compositions. As to the first, Scott wrote with incredible rapidity, and there are plenty of careless slips and many dull and sprawling pages. But when he is interested, which is almost always, he carries the interest of the reader along with unparalleled vivacity. And whenever the character or the situation needs it, he rises to the heights of expression. If any of the modern stylists have written better things than Meg Merrilies' farewell to Ellangowan, or Mucklewrath's denunciation of Claverhouse, or the latter's speech to Morton, or Jeanie Deans's appeal to Queen Caroline, or a hundred other passages of the kind, such superior mod-

ern efforts are hidden to the world. Scott's English may sometimes be languid or careless, but he hardly ever writes a speech in his own Scottish dialect which is not racy and terse and vivid. As to fitting together of parts and creation of atmosphere, we may point to "The Bride of Lammermoor" as one of the great tone poems of the language. And "Old Mortality" and "Ivanhoe" are as perfect in their different ways.

"Which is the greatest play of Shakespeare? In which aspect do you like the sea best?" So exclaims Keats in one of his letters. We may echo the saying in regard to Scott. There are about a dozen of his novels so even in their diverse excellence that there can be no real precedence given to any one of them, — there can only be preference in the individual reader's mood. To "Waverley" belongs the right of primogeniture, and it has a certain stateliness and splendor, a richness of material, which support this right. It may dispute with "Marmion" the honor of being the Scottish Iliad, — or, rather, it has no rival, for the poem is mainly English in its characterizations, as it is in the victory it celebrates. To my mind, however, "Guy Mannering" is a more important book. Meg Merrilies is Scott's greatest creation, — a figure so great indeed that it gave a bias to Scott's mind and compelled him to reproduce it in many subsequent shapes. Then the variety of other comic and eccentric characters in the piece are remarkable, as are the variety of scene and incident. I should say it has the best opening of any novel I know. On the other hand, there is more bad construction and more really insipid writing than in any other of the novels of the first rank. In mere delightfulness, "The Antiquary" is perhaps supreme. But Edie Ochiltree is a male Meg Merrilies; Sir Arthur Wardour is an inferior copy of Sir Robert Hazlewood. Jonathan Oldbuck himself and the group of fisher people are the novel elements of the piece. "Old Mortality" is more closely wrought than "Waverley," with a high excellence of tragic and comic character, yet it seems a trifle more remote from our sympathies — a trifle academic. Not academic at all is "The Legend of Montrose," but overflowing with human interest. Dugald Dalgetty may almost dispute with Meg Merrilies the primacy of Scott's people. Beauty and pathos and tragedy have set their seal on "The Heart of Midlothian." But, fine as are the delineations of Jeanie and Effie Deans, to me those qualities seem more perfectly blended in Madge Wildfire, who is absolutely Shakespearean. I should not do battle with anyone who unfurled the banner of either "Rob Roy" or "Redgauntlet." For all me, Di Vernon may ride down to posterity at the head of Scott's procession, with Nicol Jarvie on one side and Andrew Fairservice on the other. And "Redgauntlet" is the very pattern and paragon of romantic novels. It has hurry, bustle, change, enchantment from start to finish. Something thrilling is happening every minute, and we have Wandering Willie's tale thrown in as a makeweight. "The Bride of Lammermoor" is set apart in Scott's work,

unique in its gloom and tragic singleness. "St. Ronan's Well" has been accounted one of his failures, but it seems to me in the first rank. He wrote it in good-natured rivalry with Jane Austen. It is certainly not an Austen novel, but it is perhaps a better thing. With all respect for Miss Austen's inimitable genius, with a full appreciation of her mastery in every stroke, one may still feel a sympathy with FitzGerald when he likened her work to gruel. "St. Ronan's Well" is unequally contrived. The villain and his machinations are taken direct from "Clarissa Harlowe." Some of the people at the Spa are dropped there out of a Sheridan comedy. But Clara Mowbray is so fine and true to nature and the highest art that it does not need to say that she has stepped out of Shakespeare. And as Meg Merrilies is the progenitor of a long line of strange or wandering beings, so Meg Dods is the culmination and summing up of Scott's many landladies and "douce Scotch bodies" in various walks of life. "Ivanhoe" and "Quentin Durward" complete the list of Scott's greatest novels. Each is somewhat of a *tour de force*, and though in each case the effort is successful we feel more than in the Scottish novels that there is an effort.

Scott's novels of the second rank, "The Pirate," "Fortunes of Nigel," "Kenilworth," "The Talisman," "Woodstock," "The Monastery," "The Abbot," and "The Fair Maid of Perth," are generally so good that one hardly knows why they should be separated from the first flight. There is a difference, yet any one of them may ride forth with their master's pennon and blazon and do him no discredit. Even his failures,—"The Black Dwarf," "Peveril of the Peak," "The Betrothed," "Anne of Geierstein," and "Count Robert of Paris,"—have so much of good in them that they would furnish forth a tolerably first-rate reputation.

When we take into account the fact that at least three of Scott's metrical tales hold their own in any assemblage of English narrative poetry, and when we add to this that his profusion of lyrics in their melody, ringing lilt, perfection of wording, and grace or depth of meaning are with the best in the language, we may realize that he was a wholesale dealer in great literature. Many writers since have equalled or surpassed him in quantity; but it seems to me that all his novel-writing successors at least must give place to him for novelty, variety, vitality, and energizing power. CHARLES LEONARD MOORE.

CASUAL COMMENT.

A MINE OF MANUSCRIPTS relating to the early history of Virginia, West Virginia, Kentucky, and the Old Northwest, has recently been opened and four months spent in exploring its riches by Mr. Earl G. Swem, assistant librarian of the Virginia State Library, who now issues a report of his discoveries in a bulletin entitled "A List of Manuscripts Recently Deposited in the Virginia State

Library by the State Auditor." Accumulated state and county papers and record books for almost a century and a half had been lying disregarded in the basement of the library until Mr. Swem's energy and enterprise were brought to bear upon their sifting and sorting and the preservation of such considerable portion of them as are of value to history students, genealogists, statisticians, and others. "An estimate of the total number of pieces retained and deposited," says Mr. Swem in his prefatory note, "is between 650,000 and 700,000, of which 10,000 are records in book form. The documents were at once roughly grouped and their titles written in the accession book. The list printed in the present Bulletin is based upon this hasty and preliminary classification, and is not presumed to be final. It was thought advisable to give to students at once some knowledge of what had been deposited." Many records examined were returned to the auditor's office, as properly belonging there, but the series designated as "personal property books"—that is, lists of owners of taxable personal property, with enumeration of such property—was deposited in the library, and is believed by Mr. Swem to constitute "the most authentic and comprehensive source material for the study of the economic and social history of Virginia from 1782 to the close of the War between the States." Genealogists, too, will find much material of value to them in the collection. But probably the most generally interesting item in the catalogue is the following: "Clark, George Rogers. 70 packages of letters, vouchers, accounts, orders, captured papers and miscellaneous documents concerning George Rogers Clark and the Illinois country. 1778-1783. 300 pieces per package." The magnitude of the task undertaken and carried through by Mr. Swem, and the inconveniences attending it, together with the obvious uncertainty whether the work would ever have been entered upon if he had not had the courage for it, all tend to increase respect for his zeal as well as gratitude for his timely service to the cause of historical study.

A PASSING GLIMPSE OF EMERSON in an attributed rôle not the most frequently associated with his name is obtained in turning the pages of the richly enjoyable "Notes of a Son and Brother," Mr. Henry James's current contribution to good literature. In a letter of his father's, written just after the writer had been to Concord to "bury" two of his children, as he expressed it—meaning that he had placed his two youngest sons in Mr. Frank Sanborn's school—he says: "Then we drove to Emerson's and waded up to our knees through a harvest of apples and pears, which, tired of their mere outward or carnal growth, had descended to the loving bosom of the lawn, there or elsewhere to grow inwardly meet for their heavenly rest in the veins of Ellen the saintly and others; until at last we found the cordial Pan himself in the midst of his household, breezy with hospitality and blowing exhilarating trumpets of welcome. Age has just the least in the world dimmed the lustre

we once knew, but an unmistakable breath of the morning still encircles him, and the odour of primeval woods. Pitchpine is not more pagan than he continues to be, and acorns as little confess the gardener's skill. Still I insist that he is a voluntary Pan, that it is a condition of mere wilfulness and insurrection on his part, contingent upon a merciless sound digestion and an uncommon imaginative influx, and I have no doubt that even he, as the years ripen, will at last admit Nature to be tributary and not supreme. However this be, we consumed juicy pears to the diligent music of Pan's pipe, while Ellen and Edith softly gathered themselves upon two low stools in the chimney-corner, saying never a word nor looking a look, but apparently hemming their handkerchiefs; and good Mrs. Stearns, who sat by the window and seemed to be the village dress-maker, ever and anon glanced at us over her spectacles as if to say that never before had she seen this wondrous Pan so glistening with dewdrops." After enjoying that flight of playful fancy can one be surprised that two of the writer's sons attained distinction with the pen?

RECOVERED PORTRAITS OF THE BRONTË SISTERS, Charlotte, Emily, and Anne, in a group painted by their brother, together with a profile sketch of Emily from the same amateur hand, have by a fortunate chance been acquired by the National Portrait Gallery and will be hung in the so-called Modern Literature Room. These pictures, good likenesses, according to Mrs. Gaskell, though leaving much to be desired as works of art, had long been given up as lost, and their recent discovery brings joy to the hearts of Brontë enthusiasts. The canvases had been taken by Charlotte's widowed husband, the Rev. A. B. Nicholls, to his home in Ireland when he left Haworth, and beyond that nothing was known of them. A few weeks ago, however, the surviving second wife of Mr. Nicholls, still living in the house that was his home at the time of his death, directed a servant to clear out an old cupboard or wardrobe that had remained undisturbed for many years; and among the objects disinterred were two parcels in brown paper. On being unwrapped they proved to be the long-lost portraits, the canvas having the group being folded in four, to its obvious detriment. This was the very painting held up by Charlotte for her future biographer to admire, as is related in the "Life"; and how Charlotte's bereaved husband could have brought himself to treat so barbarously this memorial of her—if indeed his was the ruthless hand that did the deed—one is at a loss to understand. But perhaps he took this means to show his little esteem for the vainglorious Branwell and all his works. If so, one can rather easily forgive him.

THE SOUL OF A LIBRARIAN'S WIT, like that of wit in general, is not seldom to be found in its brevity. The current annual Report of the Rochester (N.Y.) Public Library resembles the history of that institution: it is very short. Three years ago there was no Rochester Public Library, and its present

succinct record of yearly progress is its second. But terseness of statement need not indicate paucity of achievement, any more than prolixity should be taken to stand for great things accomplished. "This reminds us," says Mr. Yust, the librarian (but he does not say it in his Report). "of a story in the Book of Books. In Matthew 25: 14-30 we are told of three servants who had received talents, five, two and one respectively. On the Master's return they all rendered account of their stewardship. The first two had doubled their capital. Each of them said so in fourteen words, and their work was pronounced 'Well done, good and faithful servant.' Servant number three had accomplished absolutely nothing, but he made a full report in forty-two words, three times as long as the other reports." Rochester is building up its library system from the broad base of its numerous and widely-scattered branches and distributing centres—four hundred and forty-eight in number—instead of downward from the pinnacle of a main library. This main library, still in more or less distant prospect, will, it is hoped, be a fitting consummation to all the effort and accomplishment that have preceded it; and the trustees are now watchfully waiting for a million-dollar building fund—and a site for the building, we infer. Most creditable is the circulation record published by Mr. Yust,—274,372, with a total collection of 38,321 volumes, or more than seven lendings of each volume owned.

THE FUNCTION OF THE FAIRY TALE in developing the young reader's imagination is highly esteemed by some educators, and as severely condemned by others; and the reasons for each of these opposing judgments are obvious. Professor William A. Neilson, of Harvard, at a recent meeting of mothers gave his opinion of the Grimm tales and similar juvenile works. "The stories by the brothers Grimm," he said, "were written many years ago, and perhaps the most charitable way of dismissing them would be to say that for their time they were all right. The fact remains, however, that they are standard and classic, and that there is still a profitable business in publishing them. Sooner or later they fall into the hands of our little folk. I believe that these stories should be discarded because their suggestion to the childish mind is that every wrong was avenged. Revenge is a bad enough vice to exist in any of us, without being suggested and inlaid in the childish mind by a fairy tale." True, in part. In an ideal world, with an ideal system of education, the child would be taught to turn the other cheek; but in an ideal world there would be no cheek-smiting to begin with. In the actual world the situation is more complex. In the actual world, too, it is very improbable that any child not an imbecile ever takes the Grimm tales literally. When Hansel and Gretel shove the wicked witch into the oven, slam the door, and run away to leave her to her merited cremation, the young reader takes a wholesome pleasure in this vivid illustration of poetic justice, without incurring any serious risk

of imitating Hansel's and Grethel's example. At any rate, if our little folk are to have nothing given them to read more highly-spiced than "Sandford and Merton" and the Rollo books, they will never develop much love for literature.

A JAPANESE ACROSTIC, the "I-Ro-Ha" hymn of Kwai Han, a famous poet who lived more than a thousand years ago, forms the subject of some interesting remarks by Dr. Clay MacCauley in "The Japan Magazine," of Tokyo; and the poem itself, consisting of forty-seven verses, each verse beginning with one of the syllables of the Japanese alphabet, in abecedarian fashion, is translated, or paraphrased, by the writer. Kwai Han's self-imposed task was more difficult, or more considerable, one infers, than that of the Hebrew poet who composed the 119th Psalm, the Hebrew alphabet having but twenty-two letters to be worked into the acrostic, while the Japanese has forty-seven characters, or syllables. "The Dominant Note of the Law" is Dr. MacCauley's rendering of the title of the hymn, and of course his translation of the lines retains nothing of their acrostic character, but merely reproduces in substance the poet's tribute of praise and thanksgiving to Buddha. Concerning this Japanese alphabet, or "Hiragana syllabary," as it is called, Dr. MacCauley has also something to say. The Buddhist saint, Kukai, later known as Kobo Daishi, or "the great Teacher who spread the law abroad," invented the syllabary about twelve hundred years ago, and at the same time devised a metrical arrangement of the syllables in eight lines, "in which the conviction fundamental in Buddhism is graphically concentrated." Like our mnemonic lines, "Thirty days hath September," etc., these eight verses are readily learned by the child, and they constitute the "ABC" of Japanese school-children. Here is Dr. MacCauley's English paraphrase of them, in the original metre:

"E'en though clothed in colors gay—
Blossoms fall, alas!
Who then in this world of ours
Will not likewise pass?
Crossing now the utmost verge
Of a world that seems,
My intoxication fails—
Fade my fleeting dreams."

THE SECRET OF AN AUTHOR'S STRENGTH probably lies much oftener than is suspected in those seeds of character that were sown in his very earliest years. Those who profess to see the man indelibly outlined in the boy of five will not be surprised at Mr. John Burroughs's ascription of his success as an author to the unconsciously-acquired nature-lore of his childhood. In the autobiographic fragments that give so much of life and charm to Dr. Clara Barrus's "Our Friend John Burroughs" (reviewed on another page) he says: "When I began, in my twenty-fifth or twenty-sixth year, to write about the birds, I found that I had only to unpack the memories of the farm boy within me to get at the

main things about the common ones. I had unconsciously absorbed the knowledge that gave the life and warmth to my page. Take that farm boy out of my books, out of all the pages in which he is latent as well as visibly active, and you have robbed them of something vital and fundamental, you have taken from the soil much of its fertility." On a later page this is significant: "From the impromptu character of my writings come both their merits and their defects—their fresh, unstudied character, and their want of thoroughness and reference-book authority. I cannot, either in my writing or in my reading, tolerate any delay, any flagging of the interest, any beating about the bush, even if there is a bird in it. The thought, the description, must move right along, and I am impatient of all footnotes and quotations and asides." First and last, it is made very evident that, though other nature-writers may need to lay in a store of material by journeying, gun in hand, to South Africa or South America, no such premeditated course would ever have furnished the books that now delight the thousands of Mr. Burroughs's readers.

A GREAT NEWSPAPER'S BID FOR POPULARITY has been known to work its own undoing in the long run, or even in the surprisingly short run. Fortune loves not to be truckled to, but has a way of bestowing her favors most lavishly on those who scorn them. The London "Times" at threepence had so long been a national institution that its change to a lower price could not fail to shock the conservative Englishman and to seem indicative of a lowering of its tone. A tuppenny "Thunderer" fails to be as impressive as a sixpenny "Thunderer"—for the journal had been sold at sixpence, fivepence, and fourpence, before it settled upon its long-familiar price of threepence. And now we have the spectacle of a "Times" sold on the street at the same paltry price at which the hot cross buns of about this season are being cried through the purlieus of London. Of course the rivalry of competitive journals, notably the "Morning Post" and the "Daily Telegraph," is at the bottom of all the plausible professions made by the "Times" in justification of its descent to the penny standard—or, at least, to the penny price. Perhaps the threepenny standard can be maintained even by a penny paper, but the course of journalism in our own country has not been such as to create expectation of highest excellence in cheapest journals. It is a significant fact that the three newspapers generally acknowledged to be the best in America are sold at three times the price asked for the (at present) immensely popular sheets that flaunt their flaming headlines in every street-car and ferry-boat in the land.

MATHEMATICAL DETERMINATION OF A LIBRARY'S USEFULNESS must be appreciably more difficult than, for instance, the determination of the amount of salt in a gallon of sea water; but the librarian of the Gary (Indiana) Public Library proposes a system for registering, in terms that he calls "units," the

quantity of service of all sorts, and of each separate sort, rendered by a library in any given time. Frankly acknowledging the impossibility of gauging such an institution's total influence for good throughout its community, he still believes it possible and advisable to ascertain in mathematical terms just how great its activity in each of several directions, and in all these directions, really is. Counting as a unit each lending of a book, attendance of a reader in the reading-room, circulation of a picture or of a piece of music, presence of a person at a library lecture or club meeting or entertainment, reference question answered by telephone or mail, and so on, the statistically-inclined librarian should be able at the end of the official year to report, with professional pride and self-congratulation, that his library had rendered public service to the extent of (let us say) 343,761 units, with the separate items of this service duly tabulated. And when a rival library reports a total greater by fifty or sixty units, what incentive there would be to beat that record next year! Ways of more sorts than one by which this might be effected will readily suggest themselves. But is all this counting and classifying and tabulating worth the brain tissue it consumes? Perhaps it is.

LITERARY CLASSICS ON THE MOVING-PICTURE SCREEN will never, it is to be hoped, cause the same classics to be ignored in book form. As an incentive to reading rather than a substitute for reading, these breathless glimpses of a great author's conceptions might accomplish much good. A recent news item under the general heading, "Music and Drama," announces that "Thomas Bailey Aldrich's 'Judith of Bethulia' and Richard Harding Davis's 'Soldiers of Fortune,' in motion pictures, are filling Proctor's Fifth Avenue Theatre at every representation." These are not exactly to be counted among the classics of all time; but Homer's "Odyssey," which has been epitomized in moving-picture form, is certainly a classic; and who knows but we may yet have, for instance, Milton's "Paradise Lost" offered to an eager public in the same manner? That great epic has obvious possibilities in the way of spectacular scenes and theatrical situations. Perhaps, too, the bill-boards will some day announce the presentation of Bunyan's "Pilgrim's Progress," of Spenser's "Faery Queene," and even of Chaucer's "Canterbury Tales," as the latest attraction to lovers of the "movies"; for even the heedless throng tires in time of the vulgar inanities that are reeled off by the thousand yards at so many show-houses throughout the land.

INSTANCES OF EDITORIAL FALLIBILITY in the rejection of manuscripts that afterward and elsewhere demonstrate both their commercial value and their literary excellence are numerous enough in the annals of periodical literature. A few notable illustrations, chiefly from his own experience, are given by Mr. Henry Sydnor Harrison in an

article, "Adventures with Editors," in the current "Atlantic Monthly." Entering upon "a re-examination of an ancient inquiry: Why are manuscripts rejected?" the writer offers some good advice to editors who would save themselves from the embarrassment of discovering, too late, that they have curtly dismissed an embryonic genius—such embarrassment as must have been felt by the unnamed editor mentioned in the following anecdote, quoted by Mr. Harrison: "The first real literary success of Kathleen Norris, author of 'Mother' and 'The Rich Mrs. Burgoyne,' was the acceptance of a story by the *Atlantic Monthly*. 'This story,' she says, 'had been the rounds of the magazines, but when it finally appeared in the *Atlantic* I received four letters from editors, to whom it had previously been submitted, complimenting me upon my work and asking the privilege of considering my next story. One of these was Mr. —, of —'s Magazine. I wrote him thanking him for his praise, and told him that the story had been submitted to him on such and such a day, and had been returned with a printed note of thanks a fortnight later.'" How many a still unrecognized literary genius, with a trunkful of rejected manuscripts, would rejoice to find himself placed in a position similar to that of Miss Norris, and how few of them, probably, would exercise her forbearance toward the self-stultified editor!

THIS YEAR'S LIBRARY CONFERENCE will be held in Washington, D. C., May 25–30, with headquarters at the New Willard Hotel, and with accompanying sessions of the various affiliated and subordinate organizations of the American Library Association. Announcement of the order of exercises, the post-conference plans, and other details, is now awaited; but meanwhile a brief glance at the many attractions Washington offers to those engaged in library work must at least induce a strong desire to be present at the coming convention. The Library of Congress, the Library of the Bureau of Education (recently strengthened and made more widely useful), the various department libraries, the Library of the District of Columbia, the museums and collections of different kinds—all these contribute to both the pleasure and the profit of such an occasion as the forthcoming. Only once in its history has the A. L. A. held its annual convention in this city of libraries, and the home of our chief library; and that was thirty-three years ago, when seventy, out of a membership of more than four hundred, came together to discuss topics of professional interest. Probably one reason for the rather small attendance, the fourth-smallest in the Association's history, was the time chosen for the conference—early February, when libraries generally are at their busiest and the conditions for travelling least inviting. Certainly a much larger attendance is to be expected this year, when it is hoped there will be present a considerable delegation from Canada in return for our own hearty response to the invitation to Ottawa in 1912.

The New Books.

THE HUMAN NATURE OF A NATURALIST.*

Many of Mr. John Burroughs's readers must have interrupted their reading more than once to ask themselves why it is that everything he writes has so unquestionable a reality, so inevitable an interest, so inescapable a charm. Scrutiny and analysis fail to reveal in his page any rhetorical trick or other device that can be made to explain the secret, nor does the thought which his language clothes attain to such stupendous heights or depths as shall account for his unfailing command of our attention. Finally, therefore, the conclusion is reached that it is the man's personality itself that speaks to the reader so compellingly, though so quietly and unassumingly. One is made to live the writer's own life and think his own thoughts with him in his books. How then can they fail to be alive with meaning and pregnant with reality? As supplementary to these masterpieces of intimate self-portraiture, such a volume as Dr. Clara Barrus's "Our Friend John Burroughs," with its passages of autobiography from the naturalist's own pen and its scraps of familiar talk from his lips, must be very welcome to the less fortunate thousands of his admirers who have never enjoyed Miss Barrus's good fortune in being invited to visit him at Slabsides and Woodchuck Lodge, or to travel with him and camp with him in Colorado and California and the Hawaiian Islands.

The book's first chapter, bearing the same title as the book itself, attempts to show why Mr. Burroughs is "our friend," and says, among other things, that "it is the 'child in the heart,' and, in a way, the 'child' in his books, that accounts for his wide appeal. He often says he can never think of his books as *works*, because so much play went into the making of them. He has gone out of doors in a holiday spirit, has had a good time, has never lost the boy's relish for his outings, and has been so blessed with the gift of expression that his own delight is communicated to his reader." Then follow instances and letters and anecdotes illustrating the large, generous friendliness of the man.

"The Retreat of a Poet-Naturalist," as the next chapter is called, shows the "Sage of Slabsides" under his own rustic roof-tree. It

was only after twelve years' acquaintance with his books that Miss Barrus yielded to her impulse and sent Mr. Burroughs a letter telling him what a joy his writings had been to her. Later there came to her a gracious invitation to visit him, and so close a friendship was formed that for the past twelve years she has had the enviable privilege of helping him with his correspondence, which, in respect to letters received, at least, is of no small proportions. Following this admirable presentation of the naturalist in his woodland retreat comes what must be accounted the best part of the book, bits of autobiography sent in the form of letters to Miss Barrus at her request, and pieced out with fitting additions of her own or selections from the autobiographer's other reminiscent writings. In three parts, dealing with his ancestry and family life, his childhood and youth, and an inquiry into the origin and nature of his own distinctive peculiarities, he most frankly and engagingly depicts himself and his environment, exciting admiration for the noble candor to which any concealment or disguise is so utterly foreign. Like Franklin, he unhesitatingly tells the worst that can be told about himself; but unlike Franklin he has nothing that is morally repellent to reveal. Like Franklin, again, he was one of a large family of brothers and sisters, none of the rest of whom attained to distinction.

A chapter is next devoted to Mr. Burroughs's early writings, with illustrative extracts. In the formality and comparative heaviness of those first ventures into print, philosophical or didactic in tone as they mostly were, there showed itself very little of the man as he soon afterward became when he really began to find himself and his true place in the order of things. Even in that first "Atlantic" essay ("Expression") which Lowell so promptly accepted and published—it was in 1860, when its writer was twenty-three years old—there was, unconsciously to the essayist, so much more of Emerson than of the future author of "Wake Robin" that the piece was generally ascribed to the Concord sage. Indeed, it may be found indexed in "Poole" as of Emersonian origin, and the earlier editions of Hill's "Rhetoric" have a footnote quoting a line from it and assigning it to Emerson. It was Miss Barrus herself, it now appears, who called the Harvard professor's attention to the error.

"A Winter Day at Slabsides" shows Mr. Burroughs in the youthfulness and high spirits of seventy-four years, roasting a duck in a pot for his invited guests and giving them such a

*OUR FRIEND JOHN BURROUGHS. By Clara Barrus. Including autobiographical sketches by Mr. Burroughs. With illustrations from photographs. Boston: Houghton Mifflin Co.

feast of reason together with the products of his culinary art as may well excite the reader's envy of those favored banqueters. Then comes a view of the naturalist restored to the scenes of his boyhood, in the town of Roxbury, Delaware County, New York, where he has reclaimed an abandoned farmhouse half a mile from the old homestead where he was born, and has christened it "Woodehuck Lodge." It is here that he has the "hay-barn study" so pleasantly familiar to readers of his later essays, and it is here that he now spends his summers, wondering at the perversity that kept him so long estranged from this beautiful Catskill country of his childhood. In her penultimate chapter, perhaps her best, Miss Barrus relates what must have been the event of her life, — a camping trip (with one other of her own sex) with "the two Johns," "John of Birds" and "John of Mountains." The latter — Mr. John Muir, of course — joined the party in the Petrified Forests of Arizona, showed them the wonders of the Grand Cañon and the Mojave Desert, the beauties of Southern California and the sublimities of the Yosemite, and only parted with them when they embarked for Hawaii. The striking contrast between these two nature-lovers and old friends is excellently brought out in the lively chronicle of the memorable excursion, as, for instance, in this passage:

"Mr. Muir talks because he can't help it, and his talk is good literature; he writes only because he has to, on occasion; while Mr. Burroughs writes because he can't help it, and talks when he can't get out of it. Mr. Muir, the Wanderer, needs a continent to roam in; while Mr. Burroughs, the Saunterer, needs only a neighborhood or a farm. The Wanderer is content to scale mountains; the Saunterer really climbs the mountain after he gets home, as he makes it truly his own only by dreaming over it and writing about it. The Wanderer finds writing irksome; the Saunterer is never so well or so happy as when he can write; his food nourishes him better, the atmosphere is sweeter, the days are brighter. The Wanderer has gathered his harvest from wide fields, just for the gathering; he has not threshed it out and put it into the bread of literature — only a few loaves; the Saunterer has gathered his harvest from a rather circumscribed field, but has threshed it out to the last sheaf; has made many loaves; and it is because he himself so enjoys writing that his readers find such joy and morning freshness in his books, his own joy being communicated to his reader, as Mr. Muir's own enthusiasm is communicated to his hearer. With Mr. Burroughs, if his field of observation is closely gleaned, he turns aside into subjective fields and philosophizes — a thing which Mr. Muir never does."

Miss Barrus's closing chapter is devoted to an appreciation of Mr. Burroughs as a nature-lover and a writer. Classing him with Gilbert

White, Thoreau, and Richard Jefferies, she not unnaturally finds him greatly superior in some respects to the three others. For example:

"Mr. Burroughs puts his reader into close and sympathetic communion with the open-air world as no other literary naturalist has done. Gilbert White reported with painstaking fidelity the natural history of Selborne; Thoreau gave Thoreau with glimpses of nature thrown in; Richard Jefferies, in dreamy, introspective descriptions of rare beauty and delicacy, portrayed his own mystical impressions of nature; but Mr. Burroughs takes us with him to the homes and haunts of the wild creatures, sets us down in their midst, and lets us see and hear and feel just what is going on. We read his books and echo Whitman's verdict on them: 'They take me outdoors! God bless outdoors!' And since God has blessed outdoors, we say, 'God bless John Burroughs for taking us out of doors with him!'"

Of Whitman and of Mr. Burroughs's intimacy with and admiration for him, the book has considerable to say, as it also has of other men, famous or obscure, whose lives or writings or personalities have been in some way significant in the naturalist's life-history and the maturing of his powers. The purpose and method of the entire book are well conceived, and the author's success in bringing before us a very real and living and lovable Mr. Burroughs is worthy of warm praise, even though she must share that praise largely with Mr. Burroughs himself, whose own pen has contributed not the least valuable portions of the volume. She writes in a style not unworthy of the master whose manner, admirable for its clearness and simplicity, she so justly commends. Good portraits and views show the naturalist in a number of his favorite haunts, and an unusually full and accurate index makes quickly available any part of the riches which it so handily unlocks.

PERCY F. BICKNELL.

AN INTERVIEW WITH THE MUSE OF HISTORY.*

Mr. George Macaulay Trevelyan has prepared an interesting book by writing the essay which gives the volume its title, and printing with it a number of articles which have already appeared in various periodicals. Of the reprinted pieces, the most notable are those on George Meredith and "Poetry and Liberty." Admirers of Meredith will wish to read the former; while the latter is commended to those who do not realize how far England was, during the period from 1796 to 1820, from pos-

* CLIO, A MUSE, and Other Essays, Literary and Pedestrian. By George Macaulay Trevelyan. New York: Longmans, Green, & Co.

sessing the freedom which tradition is fond of attributing to her. It need scarcely be said that all of the essays are charmingly written. The style is clear without being unpleasantly crisp and businesslike; its leisurely urbanity and relaxing humor are most engaging. And this is particularly true of the new essay, "Clio, a Muse," which Mr. Trevelyan describes as "a delicate investigation" into the nature of history.

Within fifty years, you must know, there have been "great changes in the management of Clio's temple. Her inspired bards and prophets have passed away and been succeeded by the priests of an established church; the vulgar have been excluded from the Court of the Gentiles; doctrine has been defined; heretics have been excommunicated; and the tombs of the aforesaid prophets have been duly blackened by the new hierarchy. While these changes were in process the statue was seen to wink an eye." The Muse, it seems, knew all the time that history could never have a direct practical value like the exact sciences, or ever succeed like them in deducing the laws of cause and effect; she knew that its chief value must always be educational, its chief business to "educate the minds of men by causing them to reflect on the past." A great mistake it was, therefore, for the friends of history to "proclaim it a 'science' for specialists, not 'literature' for the common reader of books." For while we all share in the benefits of chemistry even if we never read chemistry, we cannot profit from history unless we have some acquaintance with it. It is true there must be critics and specialists for investigation; but the final aim must be "not merely the accumulation and interpretation of facts, but the exposition of these facts in their full emotional and intellectual value to a wide public by the difficult art of literature." This is what the Muse meant when she winked.

The Muse was unquestionably right in winking; the proof of which is that the "thought and feeling of the rising generation is but little affected by historians." The responsibility for this situation, Mr. Trevelyan lays to historians themselves; for when they proclaimed history a science for specialists, not literature for the common reader of books, "the common reader of books accepted his discharge." There is truth in this, but are we not likely to be a little deceived by this very term, "the common reader of books"? The common reader of books is a much larger class than formerly. It

is said that Macaulay's history was on all the young ladies' dressing tables. Now, I do not suppose it was really on *all* of them. In any case, fewer young ladies had dressing tables in those days, and I have sometimes wondered how effectively the book in question "entered into the thought and feeling" of those who had. Thousands of young ladies and young men who nowadays read nothing more weighty than the "Saturday Evening Post" would not have read anything at all in the days of Macaulay. If, therefore, these young people do not read, I will not say the Cambridge Modern History, but even Mr. Trevelyan's fascinating *Life of John Bright*, historians cannot be held wholly responsible. If as great a book as Macaulay's history should appear to-morrow, these young people would not read it.

Still, it is undoubtedly true that as able and well written a history as Macaulay's, if it should appear to-morrow, would not create a tithe of the interest, or exert anything like the influence upon the thought and feeling of the readers of serious books, that Macaulay's work did in his day; and not Macaulay's only, but Ranke's and Giesebrecht's and Thiers's and Michelet's and a host of others. The truth is that in Macaulay's day books on history commanded the interest of thinking people in a way which they no longer do, and the difference is not merely a matter of their being well or ill written. In politics and morals the Revolution unsettled all the old foundations, and after the Napoleonic era men turned to the past with immense enthusiasm in order to rediscover there the principles of ordered social life. To reconcile authority and liberty was the primary need; and when both divine and natural right had failed, historic right seemed the only recourse. But in our own day, when we are again, somewhat as men were in the eighteenth century, seeking a "new freedom," when we are less intent upon stability and more insistent upon "social justice," the past seems unable to furnish us what we want. The past seems to be on the side of vested interests. Behind the mask of historic right, many people think they can discern the old familiar features of divine right. And so the authority of tradition grows as burdensome as the authority of kings.

If serious people read books on history less than formerly, it is due partly no doubt to the fact that not many are well written; but it is due quite as much to the fact that the orthodox method of interpretation, surviving from an age when men feared revolution more than they do

now, no longer ministers to the rising demand for social regeneration. The men who fifty years ago read history are now reading social philosophy and books on religion. Mr. Bernard Shaw is on all the dressing tables. Many there are who prefer Maeterlinck to Mommsen. The most serious minded read William James or Bergson, or if not the very works of Bergson, at least books which endeavor to explain how with logical precision he denies the validity of intellection. Nevertheless, it would be well if more historians wrote as well as Mr. Trevelyan; for in that case I am sure they would not lack readers.

CARL BECKER.

TRAGEDY AND TREASON IN EDUCATION.*

This age has a habit of asking of itself searching questions. And it is a most hopeful sign that it also strives, almost agonizingly sometimes, to answer these questions fairly and squarely with intellectual honesty. The mere fact that the world is so solicitous in regard to its pathological symptoms offers perfect inherent proof that it has some serious mental ailments.

The growing interest in the problems of education has been for some years an out-standing phenomenon. So far, many students feel, the *science* of education has usurped the lime-light too exclusively, while the *art* of education has suffered comparative neglect. Now when the accent, either grave or acute, is placed on science the result is dogmatism; and dogmatism in education is the most complete and wholesale form of race suicide imaginable. Unless education *educes* the individual, or, as Professor James put it, "organizes resources within the human being," it is treason. And the betrayal of the children of every generation is inexpressibly more disastrous than the betrayal of a nation.

Those who have felt the stunting power of all the educational and social and religious forces around them which make for dogmatism — and who has not? — will welcome Mr. Edmond Holmes's new book entitled "The Tragedy of Education." It would not be easy to speak with too great enthusiasm concerning this heart-searching little volume. The author, unlike the proverbial spinster who knows all about rearing children, and laymen who lay down the law in various fields, has had long official connection with education, having served indeed as Chief

Inspector of Elementary Schools in England. But, fortunately, his practical contact has not spoiled him for philosophical analysis; rather it has supplied him with the most pertinent material for criticism. "Tragedy" is not too heavy a term for the situation as he depicts it:

"For, with the best intentions, the leading actors in it, the parents and teachers of each successive generation, so bear themselves towards their children and pupils as to entail never-ending calamities on the whole human race — not the sensational calamities which dramatists love to depict, but inward calamities which are the deadlier for their very unobtrusiveness . . . such as perverted ideals, debased standards, contracted horizons, externalized aims, self-centered activities, weakened will-power, lowered vitality, restricted and distorted growth, and (crowning and summarizing the rest) a profound misconception of the meaning and value of life."

The three chapters of the book, entitled respectively "The Poison of Dogmatism," "The Malady," and "The Remedy," differ not so much in material as in emphasis. The following will serve as a brief summary: The adult's assumption that the child wants toys, prizes, distinctions, and the like is fundamentally wrong. Before perverted by education the child simply wants to "energize and grow." Dogmatism does, or tends to do, three things, — devitalize, vulgarize, and demoralize his life (the last, by "substituting drill for self-discipline"). The teaching profession is no more responsible for the "follies and failures" of education than is the army "for the horrors and miseries of war." Society and world-tendencies are the villains. Man comes under the law of growth; education should be "growth-craft." Western education is based on distrust of the child (the "original sin" notion). The teacher is expected to obtrude himself as an ideal, — "what I think, you are to learn to think," and so on. The child's weakness is postulated at every turn, and his food peptonized. The examination system fosters show against reality. Competition is disastrous.

"To invite the child to regard his classmates as rivals instead of as comrades is to do him a great and far-reaching wrong. It is to dam back the pure current of unselfish sympathy at or near its source. It is to unseal the turbid fountain of vanity, of selfishness, of envy, of jealousy, of strife. It is to make the child an egoist, without his consent and almost against his will."

Now for the remedy. The child must be given the maximum instead of the minimum of freedom. "The child is born good," and can best point the way to its fullest development. (Here is the inestimable service of evolution as against the "special creation" theory.) "There is a potential Christ in every new-born babe.

* THE TRAGEDY OF EDUCATION. By Edmond Holmes. New York: E. P. Dutton & Co.

... *Whatever is born carries with it in embryo the perfection of its own generic nature.*" Pioneers of the right sort are Dr. Montessori, Mr. George and Mr. Lane of the "Junior Republic," and the author's own character, "Egeria," in his "Utopian" school.

And now what is the teacher to do? Mr. Holmes must, of course, not be dogmatic. This is the teacher's task:

"To efface himself as much as possible, to realize that not he, but the child, plays the leading part in the drama of school life. . . . To provide outlets for his healthy activities. . . . To place at his disposal such materials as will provide him both with mental and spiritual food. . . . To do nothing for him which he can reasonably be expected to do for himself. . . . To foster his natural sincerity and keep far away from him whatever savours of make-believe, self-deception, and fraud. . . . To discourage competition. . . . To foster the child's communal instinct, his spirit of comradeship, his latent capacity for sympathy and love."

Mr. Holmes realizes that he is setting a stiff pace for the teacher. The good will be unattainable for generations,—but it is a glorious goal. And in straining toward it, the spirit of the teacher will bathe in the fountain of perpetual youth.

"The bastard self evolves itself in twenty or thirty or forty years, and then grows old and decrepit. If the real self is in a sense our unapproachable ideal, it will keep the soul that strives to realize it everlastingly young. Education can but help the evolving life to make a happy start; but a happy start, as Plato says, is the most important stage towards ultimate perfection."

While much of this is not new (it is of course thoroughly in line with the Montessori methods), we believe that it is the most fundamental critique from this point of view so far made. The position and experience of the author, moreover, give his utterances impressive weight. Others have remarked on this same proselytizing tendency in our own and every age. "We are all deaf men with big voices; but instead of getting ear-trumpets we get megaphones and proclaim our gospel." The tendency to proselytize is without doubt one of the most persistent and malignant temptations mind is heir to.

In modification, not objection, two things might be said: First, the good-will in teachers will itself make self-effacement difficult. Seeing the young about to fall into the same errors (in their judgment) that they have fallen foul of, the natural instinct of love will call forth many hortatory pleadings and injunctions, well-advised and ill-advised, necessary and unnecessary. Second, the method of this new evangel has been tried out, not very wisely in most instances, in America to a much greater extent than in England, and so far not with complete success.

The dogmatic Froebellian kindergarten laxity has achieved doubtful results. Teachers have dogmatized in their handling of the novel methods of freedom. The reign of love has in some instances run riot and grown gouty. The child is too frequently taught that he is merely to follow his inclination in all things. Selfishness easily follows; but it is not so easy to develop reverence or a regard for duty under this "sweet" system. Of course the warning holds only when the "sweet" system is in foolish and unskilled hands.

But the attempt to unseat dogmatism *can* be made and *must* be made. The challenge comes like a trumpet-call to the teachers. They will find their work becoming more subtle and exacting; in compensation more honorific (they of course will not expect it to become more remunerative). They can no longer depend upon a "chief," a "principal," or a "system," and content themselves with oiling the machinery from day to day. In order to efface themselves and permit the new generations educational freedom, the teachers will need to become much greater and more potent personalities than ever before; for they will be on tap, to run where they are needed and to sit tight when they are not needed. In short, they must add art to their science. If such a race of super-teachers can be developed,—teachers who can be trusted to permit the stream of life to develop and swell, ebb and flow, flood and enrich, in accordance with the laws of life which we have not yet learned,—they will be more truly than ever the highest benefactors of the human race. They will be the right hand of providence.

THOMAS PERCIVAL BEYER.

ESSAYS OF RICHARD MIDDLETON.*

That Richard Middleton was more than a clever journalist is indicated by the fairly sustained excellence of his work; that he was not, however, a creator of pure literature who must be reckoned with in all sobriety and critical deliberation, is evident from the absence, in the five volumes of his collected work, of remarkable merit in verse or story or essay. According to his own dictum, he is hardly a poet at all; one could not venture to call him more than a minor poet, and the minor poet is, according to Middleton, a creature that never did and never

* WORKS OF RICHARD MIDDLETON. Comprising: The Ghost-Ship, and Other Stories; The Day before Yesterday; Poems and Songs; Monologues. In five volumes. New York: Mitchell Kennerley.

could exist. His stories, though they exhibit ingenuity and power, tend to the ugly, even the hideous. As for his essays, even though they contain his most interesting work, one would certainly not care to give them a place in the tradition of the English essay; but they are interesting, and it seems worth while to say something about them.

In style, they are obviously of our own day, — which is equivalent to saying that they are not free from the taint of journalism. They move nimbly, if not gracefully; they proceed in a straight line, and disdain embellishment, for the epigrams and paradoxes with which they abound are meant to produce an intellectual shock rather than æsthetic surprise and satisfaction; they are without leisure and poise and dignity, but they are also honest and direct, free of elaborate posing; they are at the same time smartly irresponsible and terribly in earnest. Here is the style at low ebb:

"It is hardly necessary to remind readers that Carlyle, the Scotchman who wrote a fine romance about the French Revolution but generally preferred to write in broken German, once devoted a book to the consideration of Heroes and Hero-Worshippers."

These are fairer illustrations:

"To-day we are so sure of ourselves that we are prepared to classify miracles as they occur."

"Our poets have always been underfed, and, in consequence, they have given us a great account of life, like the hungry boy who flattens his nose on the cook-shop window and thinks nobly of sausages."

For his style at its best, we must go to his essays on childhood, extracts from which are given below.

The burden of all the essays, whether they deal with dreams, or politics, or editors, or gambling, or "The New Sex," is one: that all that is lovely and of good report has drooped and faded away, and that in its stead we have evolved a civilization, or a barbarism, which is the reign of the prosy, the humdrum, the unspiritual, the ugly. The dominant mood in the essays is that of disillusionment, with a nostalgia that accompanies it as its shadow. Seeking to predict who, of this era, will receive the plaudits of posterity, he can find only five writers, two painters, and no politicians at all; it may well be that, "like the majority of our countrymen, the age to come will esteem professional cricket and football above art, and we may not make so bad a showing after all!" "The present-day Englishman is afraid of the big thought, the big emotion, the big love." "A cold scepticism is burning the hearts of men and women to ashes of that desire that painted the trees green and

the lips of women red, and set the stars moving over all." Common-sense and reason come in for the usual modern indictment, and fancy and the love of beauty are extolled. The following sentence states the issue with candor:

"Sometimes, looking at the sky on a fine night, and remembering how Coleridge was able to see a star within the horns of the moon, a feat no longer possible to well-informed persons, I wonder whether the next intellectual revolution may not be directed against facts."

In an essay on "Traitors of Art," he sets forth his creed:

"We are born to starve and shiver for a while in the gutters of life and presently we die. But beauty is eternal, and it is only by means of our appreciation of beauty that we can bear with our clumsy, rotting bodies while our life lasts. All other creeds seem to me forlorn and self-destructive."

The true attitude toward life, Middleton suggests, is a combination of that of the Bohemian, who sucks joy from the passing moment; of the rebel, who hates passionately what is not beautiful; and of the pirate, whose enfranchised spirit breathes diviner air than it is the general lot of mankind to enjoy. Middleton himself had in his veins what he termed "priceless piratical blood" transmitted from an ancestor whose distinction it was to be hanged as a pirate by the Spaniards at Port Royal.

Because childhood knows not disillusion, because it is naïve, and because the child is at once Bohemian, rebel, and pirate, Middleton yearned, in his weariness of soul, for "The Day before Yesterday." The volume of this title is given up entirely to autobiographic essays, and includes what is perhaps Middleton's best writing. Typical chapters are on "An Enchanted Place," "The Boy in the Garden," "Street Organs," "On Digging Holes." To illustrate the quality of these chapters, one need but quote a passage or two at random; where all is good, it is needless to seek isolated excellent passages. In "An Enchanted Place," he tells of an attic "mouse-cupboard" which served sometimes as a cave, oftener as a boat:

"The fact that our cabin lacked portholes and was of an unusual shape did not trouble us. We could hear the water bubbling against the ship's side in a neighbouring cistern, and often enough the wind moaned and whistled overhead. We had our lockers, our sleeping-berths, and our cabin-table, and at one end of the cabin was hung a rusty old cutlass full of notches; we would have hated any one who had sought to disturb our illusion that these notches had been made in battle. When we were stowaways even the mice were of service to us, for we gave them a full roving commission as savage rats, and trembled when we heard them scampering among the cargo.

"... If any of us had any money we would carouse

terribly, drinking ginger-beer like water, and afterwards water out of the ginger-beer bottles, which still retained a faint magic. Jam has been eaten without bread on board the Black Margaret, and when we fell across a merchantman laden with a valuable consignment of dried apple-rings—tough fare but interesting—and the savoury sugar out of candied peel, there were boisterous times in her dim cabin. We would sing what we imagined to be sea chanties in a doleful voice, and prepare our boarding-pikes for the next adventure, though we had no clear idea what they really were."

Or take this, from "A Railway Journey":

"Then something surprising happened. I saw the earth leap up and invade the sky and the sky drop down and blot out the earth, and I felt as though my wings were broken. Then the sides of the carriage closed in and squeezed out the door like a pip out of an orange, until there was only a three-cornered gap left. The air was full of dust, and I sneezed again and again, but could not find my pocket-handkerchief. Presently a young man came and lifted me out through the hole, and seemed very surprised that I was not hurt. I realized that there had been an accident, for the train was broken into pieces and the permanent way was very untidy. Close at hand I saw the little girl sitting on a bank, and a man kneeling at her feet taking her boots off. I would have liked to speak to her, but I remembered how she had refused the offer of my magazines, and was afraid she would snub me again. The place was very noisy, for people were calling out, and there was a great sound of steam. I noticed that everybody's face was very white, especially the guard's, which made his beard seem as black as soot. The young man took me by the hand and led me along the uneven ground, and there was so much to see that my feet kept stumbling over things, and he had to hold me up. On the way we passed the body of a man lying with a rug over his head. I knew that he was dead; but I had seen drunken men in the streets lie like that, and I could not help looking about for a policeman."

NORMAN FOERSTER.

FORT DEARBORN AND THE OLD NORTHWEST.*

Dr. Quaife's large volume on "Chicago and the Old Northwest" is divided into two distinct parts: (1) an Introduction of 125 pages giving a description of the Chicago Portage and a sketch of the history of the "old Northwest" from the time of the earliest French Explorations to the end of the eighteenth century; (2) a careful history of Fort Dearborn and the Chicago massacre, written from the sources.

In some respects, the Introduction is the least satisfactory part of the book. It covers more than a century and a quarter of time,—

too extensive a period to be treated adequately in so small a space, if the chapters dealing with Fort Dearborn and the massacre are to be accepted as the standard by which the book shall be judged. It seems to us that the author might better have followed one of two definite courses: either he should have given a more condensed treatment of those events most closely connected with the early history of Chicago, as introductory to the account which follows; or these chapters should have been expanded into a more intensive study,—a separate volume, perhaps,—growing out of the same careful investigation which marks the excellent narrative dealing with Fort Dearborn. The question of perspective, however, is always an open one.

It must also be said that the Introduction, as it stands, shows too little regard for the sources. Beyond doubt the narrative is readable; but an examination of citations to authorities used in the chapter on "The Fight for the Northwest," for instance, reveals a free use of secondary works,—a course which the author does not follow in discussing that phase of Chicago history in which his chief interest lies.

Furthermore, what is included in the term "old Northwest" is not always clear. The author speaks of "the region tributary to Chicago, since known as the old Northwest" (p. 79) and of "the old Northwest, to which Chicago belonged" (p. 81); so it seems reasonable to assume that his "old Northwest" is more limited in extent than that which is generally understood, and comprises what may be termed the frontier of the Upper Lakes. Where it becomes necessary for the author to widen its limits in order that the reader may more fully understand certain events significant in the evolution of this frontier, he very properly allows himself that privilege. What slight confusion may arise concerning his use of the term "old Northwest" is in all probability due to this fact.

Dr. Quaife does his best work in the chapters dealing with Fort Dearborn and the Chicago massacre. Here he has reconstructed the history of this period, and there is abundant evidence of his diligent search after the sources, his careful and critical appraisal of their value, his practical sense in their use, and his instinct for the essentials of historical investigation. He has brought to light much material hitherto unknown, or at least unused, and with patient care and unquestioned skill has sifted this material and built up an account unhampered by tradition.

It is a difficult, and not always a pleasant,

*CHICAGO AND THE OLD NORTHWEST, 1673-1835. A Study of the Evolution of the Northwestern Frontier, together with a History of Fort Dearborn. By Milo Milton Quaife, Ph.D. Illustrated. University of Chicago Press.

task to turn the light of historical criticism upon popular tradition, and to bring to the view of readers who have accepted that tradition as authentic the knowledge that in many details it lacks the accuracy demanded of true historical writing. This is the task which Dr. Quaife has found it necessary to undertake. In doing it he makes no attempt to suppress evidence, but lays it all before his readers, and in addition gives them the benefit of his own sound scholarship for the solution of difficult problems. When the work is viewed in the broadest light, the author must be commended for his building; although here and there in the process of sorting out and weighing materials he has used a directness of method and expression which may not meet with the approval of those who support the accepted tradition.

In the course of his investigations Dr. Quaife has been compelled to call into question some of the statements made in "Wau-Bun," the work upon which most writers of the early history of Chicago have depended for their accounts of the massacre; and in the light of new sources he has arrived at conclusions which differ materially from those generally accepted. In such cases it appears that he has not been intent upon lessening the glory of any of the participants in those stirring events, but that he has been desirous of stating the events in their true proportion and in gaining for all participants their proper share in whatever glory was won. Where, in his estimation, new evidence necessitated a re-statement of an incident, or a series of incidents, he makes that re-statement "without fear or favor from any source." In this, however, less positiveness of expression might have been desirable, since it would not have weakened the author's conclusions and would have precluded the possibility of any charge of contentiousness.

In recounting the story of the massacre, which he does in a direct and impressive way, free from the rhetorical embellishment which so often leads a writer into inaccuracies of statement, Dr. Quaife has made sure that Captain Nathan Heald shall receive justice from the pens of future historians. In defence of Captain Heald, upon whose shoulders it has been customary to heap all the responsibility for the evacuation of the fort, is quoted General Hull's order. It states in language not to be misunderstood that the fort is to be evacuated. It leaves no choice to the commandant. The order was not "to evacuate the fort, *if practicable*," as has been commonly quoted to the detriment of Captain

Heald's judgment and his reputation as a soldier. Dr. Quaife likewise interests himself in the case of Isaac Van Voorhis, and by a sympathetic interpretation of the scanty information at hand does much towards wiping out the stain of cowardice which has been so long attached to Van Voorhis's memory.

The pathetic and tragic story of the hardships and horrors of Indian captivity which befell the survivors of the massacre is told in detail, and with a vividness which almost makes one feel that the victims whose bodies lay on the sand dunes of the Lake Michigan shore after the bloody work of the day was over were more fortunate than those who were carried away into captivity by the savages. The picture of the dreariness and emptiness of garrison life in the frontier posts is of more than passing interest. By his practical handling of this subject the author has removed much of the romance which both pleases and misleads the general reader.

Three chapters round out the narrative to 1835: one treats of the Winnebago and Black Hawk Wars as they affected Chicago; another discusses the treaties by which the Indian land titles to northern Illinois were extinguished; and the third gives a suggestive account of the fur-trade of the Chicago post. This field Dr. Quaife has not worked exhaustively, as he himself admits; but the brevity of his discussion is to be regretted rather than criticised.

In the appendices, nine in all, may be found material of exceptional interest. Some of the documents are given here for the first time in print: Captain Heald's Journal, which in one brief paragraph tells the events of the fateful day when the garrison of Fort Dearborn marched to its doom; Darius Heald's Narrative as told to Lyman C. Draper in 1868; and the Muster-Roll of Fort Dearborn. Other documents which have appeared before at different times are given again. Of the two appendices which are the author's own contributions, the one entitled "Sources of Information for the Fort Dearborn Massacre" will prove of the greater interest. Here we have a critical appraisal of the source material available for the study of this dramatic episode, as well as a searching analysis of previous accounts. The study is an illuminating one, and worthy of the highest commendation. It will, in all probability, provoke discussion of a more or less earnest nature, but it must be admitted that the author speaks "as one having authority." The critical bibliography will be of service to students of the period.

In a study possessing so many excellent features as this one, it may seem almost hypercritical to call attention to minor errors. Yet some of these will not escape the notice of a careful reader. The footnotes, for instance, are not always serviceable. On page 58, one finds the following quotation from Dubuissou's account of the attack on Detroit by the Fox Indians in 1712: "In this manner came to an end, Sir, these two wicked nations, who so badly afflicted and troubled all the country. . ." No footnote marks the quotation; and if the reader wishes to locate it in the source, he must grope through two pages of text and notes to find the citation, and when found it is so indefinite that seventeen pages of Dubuissou's report must be searched before the quotation is exactly located. One specific footnote would have saved all this search. A note (p. 316) which reads "*Wisconsin Historical Collections*, narrative of Hezekiah Cunningham, in 'Fergus Historical Series,' No. 10, 47 ff." must confuse any reader. Professor James's article, "The Significance of the Attack on St. Louis," is carelessly quoted (p. 95) as published in the "Turner Essays in American History." There are frequent variations in capitalization and punctuation in direct quotations, and in some instances the spelling of words varies from that in the originals. Words have been substituted in, and phrases omitted from, direct quotations, without indication of such changes to the reader. In no instance, however, does it appear that any change has been made with the desire to modify the evidence.

Most of these defects, as has already been suggested, occur in the introductory chapters. This leads one to surmise that the more careful work on Fort Dearborn was completed first, and that later the author conceived the plan of expanding this into a narrative of more impressive proportions,—hence the introductory study of the "old Northwest." Whatever may be the facts regarding this, Dr. Quaife has given us a book which is of more than ordinary interest throughout, while in his study of Fort Dearborn and the Chicago massacre he has made a substantial and illuminating contribution to the history of the West. WILLIAM V. POOLEY.

"THE SCOTTISH REVIEW," which was founded in 1882 but suspended publication in 1900, has now been revived for the purpose of supplying the Scottish people at home and beyond the seas with a high-class quarterly periodical of really national aim and significance. The first issue of the new series makes a very handsome external appearance, and presents an interesting array of contributions.

THE MEANING OF ART.*

One of the many manifestations of the pragmatic and purely experiential tendency of our culture, is the sort of response to art that is content with "soul-wandering" among masterpieces. In art, as in life, we do not seek a quiet appreciation and understanding of permanent aspects so much as sensation and novelty. We are forgetting amid the restless changes of fashion that the appreciation of art requires intelligence and discrimination, that a relation exists between thoughtfulness and taste.

Fortunately, as every age has its adventurous seekers after novelty, so it has also many who aspire to the saving remnant. And for those who wish to be students of art as well as tasters, Mr. Edward Howard Griggs has written an introductory volume. The book is a summary of much of the recent literature on the principles of the major fine arts, and the method of treatment shows the skill derived from long experience on the platform. It is comprehensive, as an introductory book should be, covering such matters as art as an expression and interpretation of human life; the three forces behind art: the artist, the epoch, and the race; the meaning and function of sculpture, music, and painting; the relations of poetry to the other arts; and other similar subjects.

Being very readable, and presenting a multiplicity of ideas, such a book cannot fail to stimulate thought. A timely application of the law of restraint may be quoted:

"When art attempts to do everything for its audience the effect is tawdry. That is one trouble with the theatre to-day. The effort by skilful scene painting and other sensational effects to accomplish everything for the jaded senses and sluggish imagination of the spectator, tends to make him sit back in a semi-somnolent fashion merely to be played upon from without; while the challenge to the actor is almost equally wanting. The result is that, with no active coöperation between artist and audience, the characters fail to impress themselves."

But the author has not confined himself to making valuable distinctions. There is a great deal of "inspirational" interpretation, confessions of personal responses to certain famous works of art. And these parts of the book

*THE PHILOSOPHY OF ART. The Meaning and Relations of Sculpture, Painting, Poetry, and Music. By Edward Howard Griggs. New York: B. W. Huebsch.

THE SIGNIFICANCE OF ART. Studies in Analytical Esthetics. By Eleanor Rowland, Ph.D. Boston: Houghton Mifflin Co.

THE MEANING OF ART. Its Nature, Role, and Value. By Paul Gaultier. Translated from the third French edition by H. and E. Baldwin. With a Preface by Emile Boutroux. Illustrated. Philadelphia: J. B. Lippincott Co.

might better have been omitted. These interpretations are, as Mr. Griggs repeatedly admits, purely personal, depending "upon what of life and knowledge we bring." The train of thought suggested by a work of art is not part of its significance, is not *expressed* by it; and it is confusing to dwell upon that sort of response in a work dealing professedly with principles.

Here Miss Eleanor Rowland's new book is an excellent corrective. As a "humble disciple of Aristotle's method" she has been scientific and objective. The aim of the volume is "to limit the provinces of certain arts, the ideas which these arts, better than any other of man's creation, can express, and the characteristic mental states that are aroused in appreciating them—states which, like the pity and fear of tragedy, *must* be aroused if an object is to fulfill the demands of its own particular art." This method is applied to sculpture, painting, music, and such "minor arts" as wood-carving and terra-cotta, coins and mosaics, glass-work and metal-work.

Beginning with the material of each art, the author discusses the nature of this material as a means of art, its peculiar fitness for expressing certain states of mind, and the province which in consequence belongs peculiarly to each art. Thus sculpture, its material being stone or bronze, impresses one by its weight and solidity. The inherent permanence and dignity of the material rules out as inharmonious the expression of violent and uncontrolled passions or actions; on the other hand, the apparent triviality of situation in much of Greek sculpture nevertheless affects us like grandeur. "The lack of occupation in these figures abashes us as no reproof for inaction has ever done, and our separate restless efforts to understand, to investigate, to be well informed—all these praiseworthy anxieties lose their customary respectable footing, and take on a reversed color of contempt. Our activity becomes shamefaced before an idle boy in stone who plays with an apple!"

As the material of sculpture is heavy, still-life is not available for its purpose, except in reliefs; for the stone must be made to express life. The idea, on the other hand, must not be too animated, but must exhibit "just enough of liveliness to spiritualize its mass, without quarreling with it." Sculpture, being more than any other art the expression of restraint, is the most classic of the arts. It emphasizes least the individual variation; it is, in its essence, "the art expressive of typical values." Its message is "the absolute dignity of life as

such. Man himself is more than anything he does. Our separate actions are, after all, two-thirds fussiness; and the superb dignity of these sculptured maidens who clasp a belt or bind a sandal, the repose of those serene athletes who stand or bend so easily, and who refuse to commit themselves to more, is an eternal proud assertion that life itself, not its pursuits, is the greatest reality."

The same illuminating method is pursued through the chapters on the other arts, until one comes to realize that the "Aristotelian method" not only informs us, but performs the high service of disciplining the taste.

Perhaps the last chapter, on "Art and Nature," suggests a limitation of the analytical method. This chapter is an attempt to show the naturalness of art. "Art is the great sensitive intelligence. Science tells us what things were, and what they shall be; but art tells us what they *are*." While this observation may be wholly true, it does not appear central. For art is distinguished from nature precisely by its *art*, which means its consistency and completeness. Art, amid every disorder and ugliness and incompleteness, is "the world's sweet inn from pain and wearisome turmoil," where the spirit finds rest and nourishment as well as satisfaction. In the strength and poise which art gives, as also nature when appreciated as beautiful, is to be found the essential æsthetic appeal. And this vision of beauty is not won by drawing distinctions after the Aristotelian manner, but it belongs to the idealism of the complementary Platonic tradition.

To preserve intact this sense of beauty is one of the most difficult problems of culture. There are those who do not consider beauty sufficient in itself to merit serious attention, and who therefore seek some external purpose by which to justify it, such as its morality or its social efficacy. There are others who isolate it from every other department of life, and become æsthetes and decadents. M. Paul Gaultier, whose little book on "The Meaning of Art" is now translated for us, has tried to rescue the true art experience from these false or partial modes of comprehending it; and it is only to echo European praise to say that his volume is brilliant and significant. Dedicated to M. Bergson, the book belongs with the anti-intellectualist movement. In the appreciation of art the first and last thing is sensibility and sympathy. The beautiful, this is his main thesis, is æsthetic emotion and therefore subjective in its origin. This emotion is communicated by being object-

ified in the arts, and the sympathetic observer of these again recreates in himself the emotion first experienced by the artist.

But this is not to say that art is not concerned with intellectual matters. M. Gaultier discusses sanely and thoroughly the moral and social value of art, admitting its unsocial developments, marking its limitations, asserting the disinterestedness of art, and yet boldly insisting on its essential harmony with the moral and social life. For disinterestedness is essential to art; and because we are enchanted by art and lifted by it to the plane of disinterestedness, we are liberated from selfishness, narrowness, and prejudice, the great foes of morality. Likewise, as it is always sympathetic, art is social and useful to the progress of societies.

But these moral and social values of art are only incidental. M. Gaultier nowhere lets the reader doubt that beauty is its all-sufficient and only legitimate aim. The rôle of intellectual analysis is subordinated: "There is no true art criticism except that which strives to understand, and to make understood and valued, the degree of art or of beauty which æsthetic works possess. Furthermore, since beauty is essentially emotional, it can be appreciated and judged, as Kant pointed out in his 'Critique of the Judgment,' only through the æsthetic emotion which it arouses in us. The only true criticism of art, then, is felt." But in the service of this sympathy, to keep it from lapsing into mere impressionism, the intelligence can distinguish beautiful works by the presence or absence of certain exterior masks, such as harmony and unity; it is even possible to discuss tastes and preferences and to establish a basis of normal sensibility from which to judge them. And, of course, "the ideas, the moral and social tendencies, for which art often serves as a vehicle, apart from its own inherent quality," are subject to examination by the intelligence. Learning and scholarship may thus be informing and illuminating to the sensibility, they may fortify and justify it. But in spite of these resources, art criticism depends at last mainly upon the personality of the critic, upon his sympathy with the beautiful. Works of art may reveal their whole power to the simple-minded but sensitive, while their secrets may remain hidden from the learned; "because historical knowledge explains the work of art in another way than by itself; it cannot aid us in penetrating to its secret and living soul."

The inconclusiveness of this position is perhaps its great recommendation. We cannot live

by the intelligence alone, nor by the sensibility alone; we must choose the middle way. It is the part of wisdom to understand the rôle of sensibility and the several rôles of the intelligence, and permit each to play its part. M. Gaultier's book presents in an excellent manner their complex interrelations, and by his delicacy, clarity, and sense, is saved from both dogmatism and impressionism. LOUIS I. BREDVOLD.

BRIEFS ON NEW BOOKS.

An addition to Chaucerian criticism.

Considering the vast amount of Chaucerian comment and criticism by scholars and laymen through five centuries, it would be a notable achievement for anyone to find anything fundamental and new to say about the past. Yet Mr. William George Dodd has recently accomplished something of the sort in his book entitled "Courtly Love in Chaucer and Gower" (Ginn). Though there is nothing sensational or indeed unusual in the style or contents of the volume, the conclusion contains something of an iconoclasm. If Mr. Dodd's thesis is true, then Chaucer is much less humorous than we had supposed. Instead of assuming that it is impossible to fathom, much less exceed, his gentle irony, we must be on guard lest we read satire into the dullest conventions. In Chaucer's most characteristic poems, such as "Troilus and Criseyde," the "Parliament of Fowls," the "Legend of Good Women," "The Knight's Tale" of Palamon and Arcite, even in "The Nunnes Priests' Tale" of Chanticleer and Pertelote,—that is, wherever Chaucer touches upon the courtly element in love,—we are to believe that he was following in plan the most approved conventions, and that he did not question their validity any more, let us say, than Shakespeare questioned the social or political ideas of his time. The establishment of this thesis was by no means the author's main purpose in writing his book; but nevertheless it is the most interesting thing he has done,—or nearly done. The first chapter traces the origin of the system of courtly love from the troubadours of the eleventh century, in the south of France. Two books contain its principles: the "Conte de la Charrette" by Chrétien de Troies, and "De Arte Honesti Amandi" by Andreas Capellanus. The remainder of the book takes up in order the "Romance of the Rose" and other early French erotic poems, Gower's "Confessio Amantis," and Chaucer's poems already mentioned, so far as they treat of courtly love. The method followed, pointing out the same conventions in setting and character of lady and lover as each new poem is named, grows very tedious; but that it bears out well the author's purpose can hardly be denied. The handling of "Troilus and Criseyde," Chaucer's great dramatic poem, is especially good; the characterization of Criseyde (pp. 154-178) is

in our judgment the most satisfactory that has yet been made of that baffling young woman. The comparison of Boccaccio's "Teseide," Chaucer's original, with "The Knight's Tale," is also of value and interest to the student. It must be said that the narrow range renders it impossible for this book to create strong certitudes. It raises some questions in our minds; but, strictly speaking, answers none. In handling the large inquiry as to whether Chaucer's treatment of love is conventional or shot with satire, very many sources of evidence which this writer deems out of his sphere must be evoked. Among other queries, it would be interesting to seek the bearing of that most curious of all facts in the Chaucer psychology: the recanting of his best books at the conclusion of that work of supererogation, "The Parson's Tale."

*New textbooks
for studying
the short story.*

Of making many books on the short story there is just now no end. One of the latest, "The Modern Short-Story" (Barnes), by Miss Lucy Lilian Notestein in collaboration with Mr. Waldo Hilary Dunn, is an attempt to extract what is genuinely valuable from the mass of recent theory and comment, and to present it in a form useful for classes and self-taught students. That the work gives generous citations from other authorities is a proof of honesty rather than of any lack of originality. The treatment shows some of the limitations which are usual in a book that is based on the instructional method of one teacher; and as a textbook it suffers somewhat from slight indistinctness of plan, which is made worse by the habit of printing illustrative extracts in the same type as the text. With all its minor defects it is, however, a pleasingly sane and judicious manual, full of sound theory and good illustrative criticism.—Miss Margaret Ashmun's "Modern Short-Stories" (Macmillan) is another of the many collections of short stories, with Introduction, Bibliographical and Biographical Notes, and a list of more stories in the Appendix. The choice of stories reflects the present interest in Continental writers, nine out of twenty-one items being translations. At the same time, up-to-date American methods are shown in selections from Mr. Jack London, Mr. William Allen White, and others. The Introduction contains carefully-wrought brief essays on "The Technique of the Short-Story" and "The Short-Story in Europe and America." Unfortunately the biographical and bibliographical notes are thrown together in the careless fashion that characterizes so much American editing. Examples of easily corrected errors are the wrong date for "The Scarlet Letter" (p. 258), and the strange statement that Thomas Bailey Aldrich enlisted as a private in the Civil War (p. 198). Unless Miss Ashmun has data not known to recent biographers of Poe, the statements regarding the composition of "Berenice," and other "Tales of the Folio Club" (pp. xxv., 11) are mere conjectures given as facts. Repeated assertions regarding Poe's indebtedness

to Hoffmann are given with no hint that scholars differ regarding the whole question of German influence on Poe. All these are unessential matters, and the book might not suffer much if the biographical sketches were entirely omitted; but it is time American teachers demanded that textbooks should be edited with reasonable accuracy or not at all.

*Two months
alone with
nature.*

Doubters of the actuality of Mr. Joseph Knowles's alleged experiences during his two months of solitude in the Maine woods, which he entered without clothing or other equipment on the fourth of last August, and whence he emerged in a suit of skins and in hardy physical condition on the fourth of October, should read the convincing narrative of this experiment in primitive living—"Alone in the Wilderness"—written subsequently by himself and illustrated from drawings made by him in the woods with birch bark and charred sticks for his materials, and also from photographs taken before and after the events described. Of course his exploit was in the nature of a "stunt," with the betting odds decidedly against success in his proposed undertaking. But the agencies that were expected to defeat him, cold and hunger and other bodily hardships, proved to be the least of the obstacles encountered. It was the want of human intercourse in those sylvan solitudes that came nearest to breaking the backbone of his resolution. How he devised occupation to keep his mind in some sort of tone, and all the wonders of the woodland world that revealed themselves to him, with much else that is to be read both in and between the lines of his narrative, make a story of rare interest, a Robinson Crusoe tale of real life. With an excess of modesty he insists that what he did was no more than any man in normal health could have accomplished. On the contrary, few men have both Mr. Knowles's skill in woodcraft and his varied previous experience of roughing it under divers sorts of trying conditions. With the enthusiasm born of his recent success in a hazardous venture, he now plans to establish a colony on a government tract of land, if he can obtain it, to lead a wholesome outdoor life, near to nature's heart; and he also proposes, in order to convince the skeptics who at present question the truth of his narrative, to repeat the experiment in the near future, with "a dozen representative men" as witnesses. Mr. Knowles, artist, trapper, hermit, naturalist, social reformer, and writer, possesses elements of unconscious picturesqueness and simple charm that cannot fail to endear him to a wide circle of readers. (Small, Maynard & Co.)

*Queen Victoria
and the
Prince Consort.*

Mr. Clare Jerrold, who last year published a volume on "The Early Court of Queen Victoria," has continued his studies of royalty with a book devoted to "The Married Life of Queen Victoria" (Putnam). This new work covers the period from the Queen's marriage in 1840 to the death of the Prince Consort

in 1861; it is an intimate account of life at Windsor and Buckingham, and is chiefly devoted to domestic matters, though several chapters are included which deal particularly with the attitude of the royal couple toward the great international problems of their time. The author apparently came to his task with a deep appreciation of the worth and virtues of the monarch whom he calls Victoria-Albert; but this appreciation seems to have declined as the study became more intensive. He finds that while Prince Albert was doubtless a most excellent man in many respects, he was narrow and priggish, and that his unpopularity had a more real basis than his German ancestry. He came to England to teach the English aristocracy certain lessons in virtuous conduct, and the rather complaisant Englishman resented both the purpose and the methods employed. The Queen is viewed in a similar light; she had her strong points, but was, after all, a rather ordinary woman. Her taste in dress was not as highly cultivated as we should expect: on the morning of the Prince's installation as chancellor of the University of Cambridge, she drove through that city "wearing a claret-coloured silk gown striped with black, an amber-coloured Indian shawl embroidered with a wreath of flowers, and a bonnet of lilac-coloured silk covered with lace and ornamented with flowers. A mixture of colours so bizarre that criticism fails." The author tells us that he began his study with strong prejudices against Lord Palmerston, but soon came to see that he alone of all the English statesmen of the time was equal to the task assigned, that his policies were such as the safety and strength of Britain demanded, and that in his conflict with Victoria-Albert he was always in the right. Like all of Mr. Jerrold's writings, the book is gossippy and anecdotal; but the account is interesting throughout, and has its value in that it deals more freely in criticism than has been the custom of earlier writers on the same subject. The work contains a number of excellent illustrations, chiefly portraits; among these the author has included a reproduction of one of the Queen's own etchings, which, though not great as a work of art, shows that Victoria was not wholly wanting in artistic ability.

*Memories of
a Southern
girlhood.*

Mrs. T. P. O'Connor, whose long residence in England and Ireland may make others (but not herself) forget that she is an American, a Southerner, by birth, revives many of her early memories of the home-land in a book packed with personal anecdote and appropriately entitled, "My Beloved South" (Putnam). Not unlike Mrs. Burton Harrison's retrospective volume of a few years ago ("Recollections, Grave and Gay"), it presents in most attractive form the chivalry and romance, with a touch also of the pathos, of the Old South so famous in song and story; and it also deals instructively, here and there, with more recent conditions in that part of our country, as in the chapter entitled "A Present-Day Plantation," a pendant to her earlier sketch of "An Old-Time Plantation," in the same book. Other

chapters treat lightly and entertainingly of Charleston, Washington, Savannah, New Orleans, the Suwanee River, the mules of Georgia, the romance of a Russian Romeo and Juliet (the scene of which is laid partly in New Orleans), the "conquering pioneer," the picturesque figure of Sam Houston, and similar themes. The writer ventures the unqualified assertion that "the best blood of America is in Texas," which of course is likely to raise the temperature of the blood in every other State. She also informs us that, by a wise provision of nature, "after the Civil War all the babies born in the South were boys. It was impossible for mothers who longed for them, to produce girls, . . ." In speaking of herself she says: "The one satisfactory thing in my shorn and unsatisfactory life is that I was born a Southern woman. I love the South and everything in it. I could be, if I allowed myself, rigid and narrow, but I just open my heart and won't be." "I have known very charming, agreeable, and generous Yankees," she magnanimously acknowledges. A pleasing portrait of Mrs. O'Connor precedes her lively and varied narrative.

*Sir Thomas
More's house
at Chelsea.*

In his book, "The Greatest House at Chelsea" (Lane), Mr. Randall Davies deals with a most attractive theme. It is to this historic building, now represented by a mere fragment, that Erasmus refers in the letter known to many readers: "More hath built near London upon the Thames side a commodious house, neither mean nor subject to envy, yet magnificent enough; there he converseth with his family, his wife, his son, and daughter-in-law, his three daughters and their husbands, with eleven grandchildren. There is not any man so loving to his children as he; and he loveth his old wife as well as if she were a young maid; and such is the excellency of his temper that whatsoever happeneth that could not be helped, he loveth it as if nothing could happen more happily. . . ." One is tempted to quote still more of this vivid description of a lovable man in the bosom of his family, a temptation to which Mr. Davies wisely yields. The famous house, built by More in 1520, and enlarged or rebuilt by Sir Robert Cecil in 1597, was successively owned by fourteen men of eminence, beginning with More and ending with Sir Hans Sloane, and including, besides Cecil, Lord Burghley, the great and the lesser Dukes of Buckingham, the Earl of Bristol, and the Duke of Beaufort. "With such company as this," says the author, "the reader need never fear to be dull; and lest the author should be, he has preferred wherever possible to let the past speak for itself, and to transcribe freely from the contemporary writers in each period." From unpublished letters and other not easily accessible material, Mr. Davies selects passages bearing upon the characters and the scene of his historical drama, if one may so name it; and he adds eighteen illustrations, of which the Holbein portraits are the most noteworthy. As a view of two centuries (1520-1740) of English

life and character, illustrated by a succession of notable persons and interesting events, the book is well planned and well executed.

Every-day psychology.

"Psychology in Daily Life," by Professor C. E. Seashore of the University of Iowa, is the first volume in the "Conduct of Mind Series" (Appleton), whose purpose is "to provide readily intelligible surveys of selected aspects of the study of mind and its applications." The series, as well as the initial volume, expresses a dominant tendency in current psychology. The infant stage of a science is a period of theoretical and experimental orientation; the adolescent stage is a period of rapidly widening interests and applications to practical affairs; the adult stage is a period of more or less settled facts and confident progress. Psychology has reached the stage in which applications abound, and contacts with other and practical interests are profitable. The boundaries of the science have sufficiently expanded to make such advances useful and safe under competent direction. There has recently been much writing on applied phases of psychology. Some of this literature is genuinely scientific, some is purely or even crudely commonplace, and some is pseudo-scientific. "Psychology in Daily Life" belongs to the first class. It is popular yet thoroughly authoritative; it is non-technical yet scientifically conservative. It is the mature outgrowth of broad psychological knowledge and keen insight into the varied and subtle ways of human behavior. The scope of the book is indicated by the topics treated: Play, Serviceable Memory, Mental Efficiency, Mental Health, Mental Law, Law in Illusion, Mental Measurement. Each chapter is a clear statement of facts and of the practical suggestions which they support. Teachers, business men, ministers, professional men, in fact all intelligent readers, will find the book at once interesting and profitable. It will tend to give the reader a more balanced insight into the motives and a more rational control of conduct. The volume augurs well for the future of the series, and deserves a wide circle of readers.

Judicial power over legislation in America.

During the last five or six years there has been an extensive output of literature dealing with the American judiciary,—books, pamphlets, magazine articles, and addresses before bar associations. Much of this literature has been devoted to criticism of the courts, and especially of their power to declare acts of the legislature unconstitutional. American courts have exercised this power since the Revolution, and for the most part their right to do so has gone unquestioned. Recently, however, the freedom with which the power has been exercised in some States, especially to nullify advanced social legislation, has led to a widespread belief that the courts are usurping functions that do not properly belong to them, that they are standing in the way of social progress, and that they are out of touch with modern economic

and social conditions. Naturally, much of the literature which deals with this question is controversial in character; but there have been some notable exceptions, the most recent of which is Professor Charles G. Haines's "The American Doctrine of Judicial Supremacy" (Macmillan). The author attempts to review the origin and development of the practice of judicial control over legislation in this country, from colonial times to the present. He traces the origin of judicial power over legislation from the ancient and medieval law of nature, from Coke's theory of the supremacy of the common law courts, and from American colonial precedents, to its emergence in the nineteenth century as a fully recognized principle of our constitutional law. He reviews the early opposition which the doctrine encountered, and the recent outpouring of criticism by socialists, progressives, sociological writers, and even judges themselves. It is safe to say that no treatise has yet appeared which deals with the subject in a spirit characterized by so much impartiality, scholarship, and breadth of view.

English and French colonies in America.

Dr. James Douglas, in his study of "New England and New France" (Putnam), makes an attempt, and on the whole a very satisfactory one, to describe and contrast the spirit of the two colonies in the seventeenth century. In doing so, he depends mainly upon the evidence of contemporary documents, and quotes extensively from such narratives as the Journals of Bradford and Winthrop for New England and Champlain's History and the Jesuit Relations for New France. He has apparently not made any serious attempt to utilize the stores of unpublished documents in the national and state archives, the libraries of historical societies and other institutions, but has made effective use of those sources available in print. This material is familiar to students of the period; but it has not hitherto been brought together for the purpose of a comprehensive survey of the rival colonies. Dr. Douglas discusses the colonial administrations of New France and New England, their jealousies and conflicting interests, the status of women, slavery, education, the French and Puritan missions, superstitions, and other minor topics. Two of the earlier chapters are devoted to a useful summary of documentary sources.

An admirable handbook on Greek Art.

"The better the book, the briefer the praise." These words of an honored editorial friend simply insist on being placed at the beginning of this notice of Professor Percy Gardner's "Principles of Greek Art" (Macmillan). Some nine years ago the same pen gave us a modest but welcome volume called "A Grammar of Greek Art," which was intended to set forth the leading principles of sculpture, painting, architecture, and so forth, that could be traced in the surviving monuments of ancient Hellas. The present work only claims to be an enlargement of the

"Grammar"; but the corrections and additions make the revision distinctly more valuable, so that the rather ambitious title is amply justified. The treatment is sane, scholarly, and enjoyable from beginning to end; and we can recommend the book most cordially. With it Professor Gardner has rendered a substantial service to a cause that is dear to the heart of every man who persists in believing that the legacy of Hellas to the modern world is so significant and so potentially glorious that life might be made better and brighter by a wider appreciation of an inheritance that we seem prone to underrate and neglect. After this general commendation we must content ourselves with saying that the twenty-one chapters include the fundamental topics naturally implied by the title of the volume; that the hundred and twelve illustrations are adequate, and wisely chosen; and that when one differs from the author it behooves one to be very sure of his ground. In a last word, we are glad to note that the typography is excellent, and that the general effect of the volume is pleasing in its simplicity.

What's in
a name?

Those who are curious to know what interesting associations may have gathered about their own surnames should consult Professor Ernest Weekley's curiously erudite volume on "The Romance of Names" (Dutton), a work comparable in importance with Bardsley's "Dictionary of English Surnames," and probably more nearly free from hazardous etymological conjecture. With the London Directory as a source from which to draw a supply of English surnames, the author has grouped under twenty-three chapter-headings scholarly discussions of three thousand five hundred or more current names, with an index at the end; and as most surnames have various forms (for example, Gardener, Gardiner, Gardner, Gardenier, etc.), the book may be said to deal with twice or thrice the number of names in the index. Why the author assigns one chapter to "occupative names" and another to "trades and crafts," both treating of names having a similar character, is not clear. Chaucer, whose writings date from the period when English surnames began to be hereditary, is aptly quoted, wherever possible, by Professor Weekley. His present work, rich in matter though it is, appears to be but a preliminary study to a far more comprehensive "Dictionary of English Surnames" which he has in preparation.

BRIEFER MENTION.

The leading characters in fifteen famous novels are briefly but vividly presented in Dr. H. G. Pillsbury's "Figures Famed in Fiction" (Rand, McNally & Co.), which is designed for those too busy to find time for the complete romances thus, in a sense, epitomized, and also for those who wish to renew, in a few short readings, their acquaintance with these masterpieces. Not all the novels selected are of the first rank, naturally enough, but all are deservedly popular, and the compiler has shown skill in extracting the best and the

most characteristic elements from these various works. From Victor Hugo and Dickens, Blackmore and George MacDonald, Miss Mulock and Mrs. Stowe, to John Habberton and Ada Ellen Bayley, he interprets his chosen authors sympathetically and reproduces as much as possible of their own language.

The vicissitudes of a travelling showman's life—"a showman from the day of my birth up to, and including, the present time," the author calls himself—are briskly and cheerily narrated by Mr. J. H. Taylor in his book, "Joe Taylor, Barnstormer" (Jenkins). Disclaiming, in the first line of his preface, any literary merit in his chronicle, he ingratiate himself at once with his readers by the frankness and good humor of his autobiographic memories and anecdotes. The clever cartoonist known by his signature as "Ripley" furnishes some amusing illustrations for the book.

Two volumes of minor writings by the late William Graham Sumner of Yale University have been collected and edited by Professor A. G. Keller, under the titles of "War and Other Essays" and "Earth Hunger and Other Essays" (Yale University Press). Of the papers here brought together, the greater part have been printed elsewhere, either in periodicals or in earlier volumes by Sumner. They range in length from forty pages to five or six pages each, and the time of their composition extends from 1880 to 1909, the last year of Sumner's active writing. To the first volume Professor Keller contributes an Introduction in the form of a sketch of Sumner, written with the warm glow of an intense personal devotion. Much of this material, Professor Keller tells us, was to have been worked by Sumner into a large book on "The Science of Society," which he did not live to finish. Like all of Sumner's writings, these essays, though many are only fragments, reveal the virility of the man, his intellectual honesty, and his fearlessness of expression. In "War and Other Essays" is included a bibliography of Sumner's writings, while in the other volume is reproduced a brief autobiography written by Sumner in 1903. There are frontispiece portraits; but neither volume is indexed.

Something over seventeen years ago there appeared in "The Century Magazine" a contribution from the pen of W. J. Stillman entitled "Billy and Hans: My Squirrel Friends." It aroused widespread interest, and was later published in England as a booklet, revised and somewhat enlarged. Now, at last, it is made available to American readers, in an edition published by Mr. Thomas B. Mosher. We doubt if a more appealing and sympathetic record of animal life has ever been written. It is indeed a classic in its kind.—Similar in subject as in title is Mrs. Maud Thornhill Porter's "Billy: The True Story of a Canary Bird," which Mr. Mosher has also just reprinted. Though lacking the grace of style and depth of insight shown in Mr. Stillman's narrative, this is nevertheless a charming bit of writing, which will be enjoyed by every lover of birds.—Completing Mr. Mosher's output for this season is "Books and the Quiet Life," a thin volume of selections from Gissing's "Private Papers of Henry Ryecroft." Literature to Gissing was an absorbing passion, and in these random thoughts about books and reading he falls little below the charm of Lamb and Hazlitt and Leigh Hunt in their writings on the same subject.—As always with Mr. Mosher's books, the external form given these three little volumes is fitting and delightful. Each is printed on handmade paper, and bound in decorated board covers.

NOTES.

"A First Book of English Literature," by Professor Saintsbury, is announced by Messrs. Macmillan.

"Challenge," a collection of poems by Mr. Louis Untermeyer, is announced for publication this month by the Century Co.

A book of verse by Mr. Coningsby Dawson, entitled "Florence on a Certain Night, and Other Poems," will be published this month by Messrs. Holt.

A comprehensive survey of "French Civilization in the Nineteenth Century," by Professor A. L. Guérard, will appear this month with the imprint of the Century Co.

It is announced that the author of "Home," the anonymous novel published recently by the Century Co., is Mr. George Agnew Chamberlain. "Home" is Mr. Chamberlain's first book.

A biography of Douglas Jerrold has recently been completed by Mr. Walter Jerrold. In "Douglas Jerrold of 'Punch,'" published some time ago, Mr. Jerrold dealt with one phase only of his grandfather's career.

"The Origin of Attic Comedy," by Mr. F. M. Cornford, and a posthumous volume of "Essays on Faith and Immortality," by Father Tyrrell, are soon to be published by Messrs. Longmans, Green, & Co.

A collection of twelve lectures on Eugenics, recently delivered by various authorities in the leading universities of the country, will appear in book form this month under the editorship of Professor C. B. Davenport.

Mr. John Murray, the well-known London publisher, has recently arranged to issue an English edition of "The Everyday Life of Abraham Lincoln." Meanwhile, a third edition is being required for the American market.

Mr. Beckles Willson, author of "The Life and Letters of James Wolfe" and "The Romance of Canada," has been chosen to write the official biography of Lord Strathcona. Mr. Willson has made a special study of Canadian history, and few writers are better qualified for the task upon which he is now at work.

In "Memorials of Eminent Yale Men," now in active preparation by the Yale University Press, Mr. Anson Phelps Stokes, Secretary of Yale University, has included biographies of the seventy-eight Yale men who seem to have had the greatest influence in American life. He has drawn upon much material in the way of old diaries and letters.

A posthumous work by "Sister Nivedita" (Miss Margaret Noble) is announced by Messrs. Holt in the volume entitled "The Myths of the Hindus and Buddhists." The same publishers will soon have ready another book hitherto unannounced,—"Russia, the Country of Extremes," by Madame Jarintzoff, a Russian woman who has lived for several years in England.

Dr. J. G. Frazer has completed a third edition of his "Adonis, Attis, Osiris," which forms Part IV. of "The Golden Bough." This instalment will consist of two volumes, instead of one as before. Dr. Frazer has also prepared a volume containing a "General Index and Bibliography" for the entire "Golden Bough." All three volumes will soon be issued by Messrs. Macmillan.

Several books of decided literary interest are announced by the Cambridge University Press, of which Messrs. Putnam are the American agents. These include: "Lectures on Dryden," by the late A. W.

Verrall, Litt.D.; "The Literary Relations of England and Germany in the 17th Century," by Mr. Gilbert Waterhouse; "A Handbook of Précis-Writing," by Mr. E. D. Evans, M.A.; and "A Book of English Prose," in two volumes, edited by Mr. Percy Lubbock, M.A.

An elaborate edition of Bracton's "De Legibus et Consuetudinibus Anglie," which has been characterized as "the crown and flower of English mediæval jurisprudence," is being undertaken by the Yale University Press. The editor, Mr. George E. Woodbine, has based his work directly upon the original manuscripts. The edition will comprise six volumes, and is not likely to be completed before 1930.

Mr. Franklin Spencer Edmonds's forthcoming life of Ulysses S. Grant will complete the excellent series of "American Crisis Biographies" which has been in course of publication for several years past under the capable editorship of Dr. Ellis Paxton Oberholtzer. The fact that Mr. Edmonds has had access to a number of unpublished letters and family papers should ensure some interesting reading on a timely subject. The book is promised for publication some time in the autumn.

The Iowa Library Commission sends out a number of useful leaflets and folders explaining some of its beneficent activities. Noteworthy are the recent issues of this sort on "Books for the Blind," "Rural Extension of Public Library Privileges," "Debate Traveling Library," "Making a Library Beginning," "Domestic Science," and "Agriculture"—the last two being book-lists merely, with a preliminary word of explanation. Another leaflet, "Iowa Library Commission, its Purpose and Activities," is of a general nature; and in still another, the first of the series, the Iowa public library laws are printed in full, with other matter useful to those contemplating the starting of a new free library.

Edward Payson Morton, whose death occurred in Chicago on the 2d of this month, was a scholar of wide interests, and one of the foremost authorities upon the study of English versification. For several years past he had been a valued member of THE DIAL's reviewing staff. He was born in St. Louis in 1869, was graduated at Illinois College in 1890, and took the degrees of A.B. and A.M. at Harvard in 1892 and 1893, and Ph.D. at the University of Chicago in 1910. He was Professor of English at Blackburn University, 1894-5, Instructor and Assistant Professor at Indiana University, 1895-1908, and Professor at Wake Forest College, 1910-11. In 1911 he settled in Chicago, devoting himself to miscellaneous writing and editorial work. During the laborious life of an English teacher he found time to edit numerous books for students, his latest publications of this kind being a series of little volumes sketching the history, legends, and commercial growth of the Great Lakes (Ainsworth: Chicago, 1913-14). Mr. Morton's chief interest, however, lay in the fields of metrics and bibliography. On these subjects he was a frequent contributor to philological and other journals. His articles on the Sonnet, in the "Publications of the Modern Language Association of America" and elsewhere, and on the Spenserian Stanza, in "Modern Philology," and his treatise on "The Technique of English Non-Dramatic Blank Verse" (Donnelley: Chicago, 1911), were distinct contributions to metrical history. At the time of his death he had made considerable progress with a much-needed set of

"Chronological Outlines of English Literature," fuller and more accurate than those now available. It is a matter of regret that more of his time could not have been given to the bibliographical investigation for which he was so markedly qualified. The fact is humiliating, that as yet in America work of this kind, so fundamentally important to scholarship, can be done only incidentally, by men who are supporting themselves in other ways.

LIST OF NEW BOOKS.

[The following list, containing 158 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND REMINISCENCES.

- Thomas Wentworth Higginson:** The Story of His Life. By Mary Thacher Higginson. Illustrated in photogravure, etc., large 8vo, 435 pages. Houghton Mifflin Co. \$3. net.
- The Life of Emperor Francis-Joseph.** By Francis Gribble. Illustrated in photogravure, etc., large 8vo, 363 pages. G. P. Putnam's Sons. \$3.75 net.
- Napoleon at Bay.** By F. Lorraine Petre. 8vo, 219 pages. John Lane Co. \$2.50 net.
- George Hamilton Perkins,** Commodore, U. S. N.: His Life and Letters. By Carroll Storrs Alden, Ph.D. Illustrated, 12mo, 302 pages. Houghton Mifflin Co. \$1.50 net.
- Masters of the Wilderness.** By Charles Bert Reed, M.D. Illustrated, 16mo, 144 pages. University of Chicago Press. \$1. net.
- Autobiographie d'après Son "Journal Intime."** By Ralph Waldo Emerson; translated into French by Régis Michaud. With portrait, 12mo, 332 pages. Paris: Armand Colin. Paper.
- Joe Taylor, Barnstormer.** By J. H. Taylor. Illustrated, 12mo, 248 pages. William R. Jenkins Co. \$1.25 net.
- Richard Wagner:** The Man and His Work. By Oliver Huckel. Illustrated, 12mo, 122 pages. Thomas Y. Crowell Co. 75 cts. net.
- Heroes of the Farthest North and Farthest South.** Adapted from J. Kennedy Maclean's "Heroes of the Polar Seas." Illustrated, 12mo, 240 pages. Thomas Y. Crowell Co. 50 cts. net.

HISTORY.

- Roman Imperialism.** By Tenney Frank. 8vo, 365 pages. Macmillan Co. \$2.50 net.
- Writings of John Quincy Adams.** Edited by Worthington Chauncey Ford. Volume III., 1801-1810. Large 8vo, 555 pages. Macmillan Co. \$3.50 net.
- Historical Papers upon Men and Events of Rare Interest in the Napoleonic Epoch.** By Joseph Hepburn Parsons. In 2 volumes; illustrated, 8vo. New York: Saalfield Publishing Co. \$5. net.
- Journals of the House of Burgesses of Virginia, 1695-1702.** Edited by H. R. McIlwaine. Large 4to, 414 pages. Richmond: Virginia State Library.

GENERAL LITERATURE.

- Journals of Ralph Waldo Emerson.** Edited by Edward Waldo Emerson and Waldo Emerson Forbes. Volume X., 1864-1876. Illustrated in photogravure, etc., 8vo., 546 pages. Houghton Mifflin Co. \$1.75 net.
- English Drama of the Restoration and Eighteenth Century (1642-1780).** By George Henry Nettleton. 12mo, 366 pages. Macmillan Co. \$1.50 net.
- The Tower of the Mirrors, and Other Essays on the Spirit of Places.** By Vernon Lee. 12mo, 243 pages. John Lane Co. \$1.25 net.
- From an Island Outpost.** By Mary E. Waller. 12mo, 313 pages. Little, Brown & Co. \$1.25 net.
- Initiation into Literature.** By Emile Faguet; translated from the French by Sir Horne Gordon. Bart. 12mo, 263 pages. G. P. Putnam's Sons. \$1.25 net.

- Moderalties.** By Horace B. Samuel. 8vo, 244 pages. E. P. Dutton & Co. \$2.50 net.
- The Romance of Names.** By Ernest Weekley, M.A. 12mo, 250 pages. E. P. Dutton & Co. \$1.25 net.
- The True Ophelia, and Other Studies of Shakespeare's Women.** By an Actress. 12mo, 249 pages. G. P. Putnam's Sons. \$1.25 net.
- Books and the Quiet Life:** Being Some Pages from "The Private Papers of Henry Ryecroft" by George Gissing. Chosen by W. R. B. 16mo, 64 pages. Thomas B. Mosher. 75 cts. net.
- Figures Famed in Fiction.** By H. G. Pillsbury. 8vo, 409 pages. Rand, McNally & Co. \$1.25 net.
- The Art of Story-telling.** By Julia Darrow Cowles. 12mo, 269 pages. A. C. McClurg & Co. \$1. net.
- Post-Impressions:** An Irresponsible Chronicle. By Simeon Strunsky. 12mo, 262 pages. Dodd, Mead & Co. \$1. net.
- Looking Westward.** By Marion Harland. With portrait, 16mo, 28 pages. Charles Scribner's Sons. 50 cts. net.
- On the Relations between Spoken and Written Languages** with Special Reference to English. By Henry Bradley. 8vo, 22 pages. Oxford University Press. Paper.
- An Interpretation of Maeterlinck's Blue Bird.** By Lida Morse Staples; with Memorial Note by Anna B. Newbegin. 8vo, 24 pages. San Francisco: John J. Newbegin.

DRAMA AND VERSE.

- Sprays of Shamrock.** By Clinton Scollard. 16mo, 67 pages. Portland: Mosher Press.
- The Shadow of Aetna.** By Louis V. Ledoux. 16mo, 90 pages. G. P. Putnam's Sons. \$1. net.
- A Selection of Verses from the Manchester University Magazine, 1868-1912.** With Preface by Sir Alfred Hopkinson, LL.D. 12mo, 235 pages. Manchester: University Press. \$1.50 net.
- Songs of the Susquehanna.** By Frederic Brush. 16mo. Thomas B. Mosher.
- Kirstin:** A Play in Four Acts. By Alice Cole Kleene. 12mo, 93 pages. Sherman, French & Co. \$1. net.
- The Tempers.** By William Carlos Williams. 18mo, 32 pages. London: Elkin Mathews.
- Saleen Sonnets:** With Sunday Flutings. By Allen Norton. 8vo, 48 pages. New York: Claire Marie. \$1.25 net.

NEW EDITIONS OF STANDARD LITERATURE.

- Poems and Ballads.** By Heinrich Heine; translated from the German by Robert Levy. 12mo, 246 pages. Macmillan Co. \$1.50 net.
- The Red and the Black:** A Chronicle of 1830. By Stendhal; translated by Horace B. Samuel, M.A. 8vo, 527 pages. E. P. Dutton & Co. \$1.75 net.
- Goblin Market, The Prince's Progress, and Other Poems.** By Christina Rossetti. With portrait, 16mo, 297 pages. "World's Classics." Oxford University Press.
- Select Works of Plotinus.** Translated by Thomas Taylor; edited, with Preface and Bibliography, by G. R. S. Mead. 16mo, 343 pages. "Bohn's Popular Library." Macmillan Co. 35 cts. net.
- The Granta Shakespeare.** First Volumes: The Merchant of Venice and A Midsummer Night's Dream, edited by J. H. Lobban, M.A. Each with frontispiece, 18mo. G. P. Putnam's Sons.
- The Hildebrandslied.** Translated from the Old High German into English alliterative verse. By Francis A. Wood. 12mo, 11 pages. University of Chicago Press. Paper, 20 cts. net.

FICTION.

- Chance.** By Joseph Conrad. 12mo, 468 pages. Doubleday, Page & Co. \$1.35 net.
- The Fortunate Youth.** By William J. Locke. Illustrated, 12mo, 352 pages. John Lane Co. \$1.35 net.
- Quick Action.** By Robert W. Chambers. Illustrated, 12mo, 316 pages. D. Appleton & Co. \$1.30 net.
- A Son of the Ages.** By Stanley Waterloo. Illustrated, 12mo, 334 pages. Doubleday, Page & Co. \$1.25 net.

Felicidad: The Romantic Adventures of an Enthusiastic Young Pessimist. By Rowland Thomas. With frontispiece in color, 12mo, 313 pages. Little, Brown & Co. \$1.25 net.

Fool of April. By Justin Huntly McCarthy. 12mo, 419 pages. John Lane Co. \$1.35 net.

Fenrod. By Booth Tarkington. Illustrated, 12mo, 345 pages. Doubleday, Page & Co. \$1.25 net.

Her Ladyship's Conscience. By Ellen Thornycroft Fowler. 12mo, 319 pages. George H. Doran Co. \$1.25 net.

Shen of the Irish Brigade: A Soldier's Story. By Randall Parrish. With frontispiece in color, 12mo, 343 pages. A. C. McClurg & Co. \$1.30 net.

Ariadne of Allam Water. By Sidney McCall. With frontispiece, 12mo, 414 pages. Little, Brown & Co. \$1.35 net.

Sunrise Valley. By Marion Hill. Illustrated, 12mo, 325 pages. Small, Maynard & Co. \$1.25 net.

Rung Ho! By Talbot Mundy. 12mo, 371 pages. Charles Scribner's Sons. \$1.35 net.

Storm. By Wilbur Daniel Steele. With frontispiece, 12mo, 330 pages. Harper & Brothers. \$1.25 net.

Granite. By Mrs. George Wemyss. 12mo, 302 pages. Macmillan Co. \$1.35 net.

The Vanguard. By Edgar Beecher Bronson. 12mo, 316 pages. George H. Doran Co. \$1.25 net.

North of Fifty-Three. By Bertrand W. Sinclair. Illustrated, 12mo, 345 pages. Little, Brown & Co. \$1.30 net.

One Year of Pierrot. By the Mother of Pierrot. 12mo, 364 pages. G. P. Putnam's Sons. \$1.35 net.

The Women We Marry. By Arthur Stanwood Pier. 12mo, 375 pages. Houghton Mifflin Co. \$1.35 net.

The Miracle Man. By Frank L. Packard. 12mo, 300 pages. George H. Doran Co. \$1.25 net.

Monksbridge. By John Ayscough. 12mo, 345 pages. Longmans, Green & Co. \$1.35 net.

The Green Seal. By Charles Edmond Walk. Illustrated, 12mo, 404 pages. A. C. McClurg & Co. \$1.35 net.

Under Handicap. By Jackson Gregory. With frontispiece, 12mo, 322 pages. Harper & Brothers. \$1.25 net.

Through Other Eyes. By Amy McLaren. With frontispiece in color, 12mo, 397 pages. G. P. Putnam's Sons. \$1.25 net.

Loot from the Temple of Fortune. By Horace Annesley Vachell. 12mo, 310 pages. George H. Doran Co. \$1.25 net.

The Opal Pin. By Rufus Gillmore. Illustrated, 12mo, 318 pages. D. Appleton & Co. \$1.35 net.

The Woman's Law. By Maravene Thompson. Illustrated, 12mo, 299 pages. F. A. Stokes Co. \$1.25 net.

Adventures of the Infalible Godahl. By Frederick Irving Anderson. Illustrated, 12mo, 241 pages. Thomas Y. Crowell Co. \$1. net.

Captain Dan Richards. By Everett T. Tomlinson. Illustrated, 12mo, 300 pages. Griffith & Rowland Press. \$1.25 net.

Jesus Is Here! Continuing the Narrative of "In His Steps." By Charles M. Sheldon. 12mo, 296 pages. George H. Doran Co. \$1.25 net.

The Confessions of an Inconstant Man. Illustrated, 12mo, 179 pages. D. Appleton & Co. \$1. net.

The First Step. By Eliza Orne White. 12mo, 195 pages. Houghton Mifflin Co. \$1.10 net.

A Village Romeo and Juliet. By Gottfried Keller; translated from the German by A. C. Bahlmann, with Introduction by Edith Wharton. 12mo, 156 pages. Charles Scribner's Sons. \$1. net.

PUBLIC AFFAIRS.—POLITICS, ECONOMICS, AND SOCIOLOGY.

The Americans in the Philippines: A History of the Conquest and First Years of Occupation with Introductory Account of the Spanish Rule. By James A. LeRoy; with Introduction by William Howard Taft. In 2 volumes, large 8vo. Houghton Mifflin Co. \$10. net.

Social Forces in England and America. By H. G. Wells. 8vo, 415 pages. Harper & Brothers. \$2. net.

Imperial Germany. By Prince Bernhard von Bülow. Translated by Marie A. Lewenz, M.A. With frontispiece, large 8vo, 342 pages. Dodd, Mead & Co. \$3. net.

The American Japanese Problem: A Study of the Racial Relations of the East and the West. By Sidney L. Gulick, D.D. Illustrated, 8vo, 349 pages. Charles Scribner's Sons. \$1.75 net.

Progressivism and After. By William English Walling. 12mo, 406 pages. Macmillan Co. \$1.50 net.

The Railways of Great Britain. By Lord Monckwell. Illustrated, 8vo, 303 pages. E. P. Dutton & Co. \$2. net.

The Panama Canal. By Frederic J. Haskin. Illustrated, 8vo, 386 pages. Doubleday, Page & Co. \$1.35 net.

The Instinct of Workmanship, and the State of the Industrial Arts. By Thorstein Veblen. 12mo, 355 pages. Macmillan Co. \$1.50 net.

Violence and the Labor Movement. By Robert Hunter. Illustrated, 12mo, 388 pages. Macmillan Co. \$1.50 net.

Corporate Promotions and Reorganizations. By Arthur S. Dewing, Ph.D. 8vo, 615 pages. Harvard University Press. \$2.50 net.

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